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Is image everything, as our media-driven culture would have us believe? Or is it only the substance that's important? If anyone knows the importance of a balance between the two, it's a Mobile DJ.

In this issue of Mobile Beat we look at these questions from a variety of viewpoints. How do you find and maintain the right balance between style and substance as you market yourself and perform for the public? One of the best ways is to attend a Mobile Beat DJ Show. At the most recent tradeshow, held in Las Vegas this February, DJs of all kinds came together to check out all the latest ways to look and sound good. They also discovered new ways to grow as performers and to grow their businesses at seminars packed with substance. Turn to page 57 for the lowdown on the winter show and then to page 82 for details on how to get in on the action at the Mobile Beat Summer DJ Show and Conference, which is coming right up in Chicago, June 25-27, 2002.

How do you make a good first impression with potential clients? These days one of the most important ways is with your Web site. We take a close look at different ways to combine image and information in a special Web design and promotion feature, starting on page 36.

Beginning on page 32 and packed into the following pages, you'll find a collection of great ideas for improving all aspects of your DJ/KJ business. From avoiding sound system mistakes to the positive impact of well-done direct mail, you're sure to find more than a few suggestions you can use to heat up your summer bookings and increase your cold cash flow.

Hopefully, this issue of Mobile Beat will help you as you take a closer look at the image and substance you are offering your audiences. Here at One Mobile Beat Tower, we are also striving to improve the quality of our presentation as well as the information we share. Let us know what you think of our efforts.

Dan Walsh
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Feedback

To Whom It May Concern:

I received my March issue one day before I had to play at a christening party. I didn't have time to read it until the next day (Sunday). When I got to page 74, the article by Mark Johnson, "Expert Heckler or Helping Hand," I was very surprised. First, that it was an excellent article, and second, that one of those things Mark had written about had happened to me the night before.

After setting up and plugging in my equipment, I ran a test with music and all seemed to be fine. I then proceeded to test my wireless microphone, but I forgot to turn down my master volume on the mixer, and a very loud thump went through my speakers.

A few minutes later I noticed that one of my speakers went out, and that got me sweating. I have 2 Crown Macro-tech 2400 amps, one for the upper range speakers (EAW JF290z), and the other for the subwoofer (JBL 4718X). I checked all the connections, circuit breakers on the amps, and still only one speaker played. When I turned up the volume on the mixer (Rane MP24z), the speaker came on and that got me happy, but not for long. A few minutes later the same thing happened, and now it was half way into the cocktail hour. What do I do now?

I decided to disconnect the subwoofer, and connect my EAWs to this amp, adjust my crossover (Ashly XR-1001) and also the EQ on the mixer, so I could get more bass out of the speakers. That's how I played for the next four hours. I don't think anybody knew the difference.

The next day, after unloading all the gear in my garage, I decided to test the amp again—and would you believe...it played fine. What could've been the problem, and what would you have done in this situation?

As I close, I want to thank you guys for putting out a great magazine and many thanks to Mark for writing a great article. Excellent advice to all DJs.

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Sam Ash Hosts N.A.M.E. Seminar

On March 4, 2002, the National Association of Mobile Entertainers (N.A.M.E.) held its semi-annual seminar at the Sam Ash Music Store located in Carle Place, New York. The Sam Ash host, Joe Jack, did a marvelous job of coordinating the seminar, and pumped up the crowd by offering member discounts. Chicago Joe of Chicago Joe Entertainment (N.A.M.E. regional coordinator) provided a delicious spread of food and soft drinks while also acting as MC for the event. Product information and hands-on demos came from each of the manufacturer's reps on hand, including Rane, Shure, Denon and Samson.

Bruce Keslar and Art Bradlee of N.A.M.E. explained the benefits of membership in their organization, with an emphasis on the need for every Mobile DJ to be insured. Mobile Beat Magazine gave away a magazine to each DJ in attendance. A lively raffle was announced by radio's famous DJ "Will 2B" from New York's Jammin' 105.1. Excellent DJ gear and two free passes to the Mobile Beat Chicago DJ Show & Conference (June 25-27, 2002) were given away. Attending DJs also took advantage of a discounted introductory subscription offer for Mobile Beat. For more information about upcoming N.A.M.E. seminars, contact Bruce Keslar at 1-800-434-8274.

World Famous DJs Teach Their Craft For Free

New York, NY—For the first time ever, legendary DJs such as Jam Master Jay (Run DMC), Green Lantern, Mista Sinista, Gerald Webb, Kuttin Kandi, Roli Rho, Mighty Mi, Evil Dee and others are allowing the public behind the turntables to learn the techniques and fundamentals of scratch performance. Scratch Media Productions is offering an introductory semester of

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free educational programming taught by celebrity and professional DJs.

"The mission of Scratch Media Productions is simple—education and access" states Rob Principe, the organization's President & CEO. "We intend to educate amateur DJs and enthusiasts by providing them with world famous and first class instruction and access to all the necessary equipment to learn this popular art form."

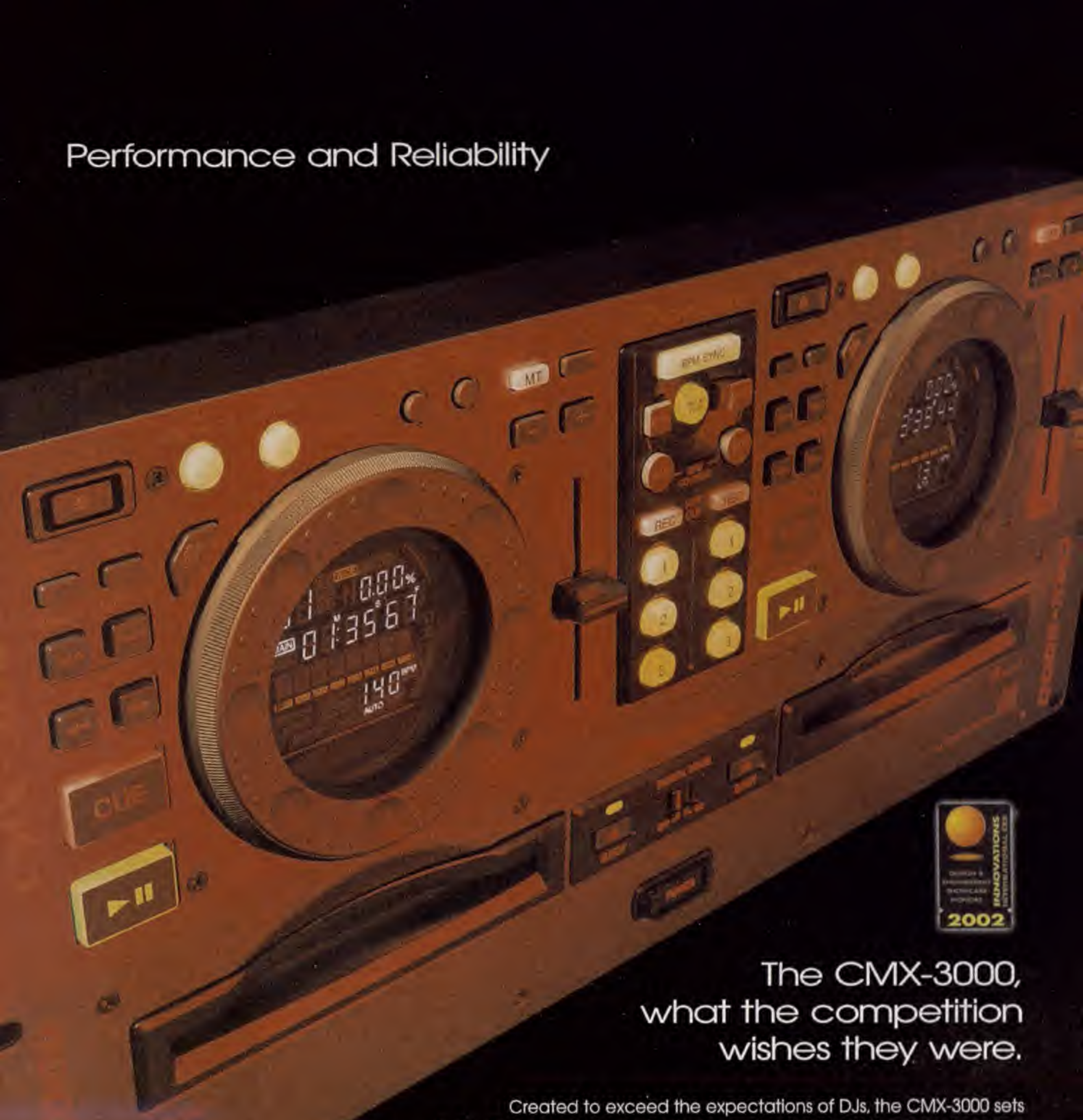
Scratch hosted its first open-to-the-public event on Thursday, February 28 at their 600 Broadway location in New York City. The event featured an impressive roster of DJs and music impresarios discussing issues relating to their art form in a totally new context. After introductions to the panelists' unique turntable styles and some Q & A discussion, a talent showcase including Jam Master Jay, A-Trak, Gerald Webb and Mista Sinista rocked the house. Two-time Tony award nominee, Reg E. Gaines, (Bring In Da' Noise, Bring in Da' Funk), serves as celebrity moderator of the symposiums and is heavily involved in shaping the curriculum.

Workshops will be open and free to the public with registration via www.scratch.com. Check the site for a complete schedule. Classes will continue every other Saturday through mid-May. Each class will be approximately two hours in length, will cover an important fundamental element of the DJ industry and will be taught by a celebrity DJ. Use of turntables will be provided free of charge to the students in attendance to learn the appropriate curriculum when necessary. All events will be held at 600 Broadway, 6th floor.

What's That Address Again?

Attendees at the last Mobile Beat DJ Show and Conference in Las Vegas (see page 57 for full coverage) got to meet and discuss Web presence-building strategies with the people from Nexus-Design, a Web design, hosting and implementation firm. In the interest of continuing Nexus-Design's successful introduction to the DJ industry, the show staff would like to note an error in the show guide, which listed Nexus-Design's site incorrectly. To check out the services this company has to offer, the correct URL is www.nexus-design.net (not .com, as was listed).

Performance and Reliability



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The Force i Sub features a rugged 18" cast frame woofer with four-layer voice coil, wide excursion capability and a usable bass response to 36 Hz. A built-in input filter and response-tailored woofer allow single-amp drive capability. The sub comes with a 34" pole and metal socket mount for elevating full-range systems. At 69 lbs., the Force i Sub can be used as a dolly for two-way systems and other equipment.

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The **Figment DMX Controller** software program, available through **Promo Only**, packs the features of higher-priced DMX controllers into a handheld device. The software controls any intelligent DMX light fixture or laser system and runs on any Palm OS device including Palm Pilot, Sony Clie, Handspring Visor, or Kyocera Smartphone. The Promo Only package includes the Sidewinder DMX interface, which provides wireless DMX sending and receiving capability, along with a 3' DMX patch cable, AC adapter, and hard carrying case. (You provide the Palm device.) The software's exclusive Graffiti™ Command Line Interface gives you access to all control features from any screen view. A touchpanel-style keypad window makes programming a breeze. Show Files organize all your cues and settings, and are only limited in size by the amount of memory in your PDA. If you want, you can also execute manual crossfades between fixtures. MSRP: $449.95

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Pioneer Spins On Grammies

Rockwilder, hot hip-hop DJ and producer of "Lady Marmalade," featuring Mya, Missy Eliot, Pink, and Christina Aguilera (from Moulin Rouge soundtrack), was on hand at this year's Grammy Awards to perform the track. He used two CDJ-1000 Digital Vinyl Turntables as well as Pioneer's DJM-600 mixer.

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The Gem Sound MP3-X PRO:
a unique approach to digital convergence

More Muscle for Mixing

By Dan Walsh

As many observers have noted, the expansion of the Internet has helped create an atmosphere of anything-goes creativity in the world of digital technology. The dot-com economic slump has done nothing to stop the flow of new ideas. One of the concepts that continues to develop is "convergence," the idea of adapting and combining different technologies, with the ultimate goal of complete integration of the digital world.

The all-new line of SoundFactor speakers has quite a family name to live up to. Just consider its closest relatives – SR-X, MPRO, EON G2 ...legendary JBL performers in the world of professional loudspeakers; products that outperform anything else

Check out the massive coils and heavy-duty components used on a SoundFactor network compared to a typical competitor.

But the trick was to achieve affordability without sacrificing JBL's legendary standards. For example, SoundFactor designs have all passed the same 100-hour, full rated-power, torture test that JBL high-end touring systems must survive. JBL even builds

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their respective classes have to offer. In fact, no other single brand has earned more trust for quality, reliability and performance than JBL Professional. It's why you'll find products bearing the JBL logo used by hundreds of thousands of musicians, DJs and other performing artists around the world.

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You can always use a new tool

The realm of DJ performance technology has seen its share of new digital ideas over the last few years, with the development of mixing software and a variety of digital controller concepts. Gem Sound has entered the fray with a unique combination of MP3 capabilities and the familiar DJ mixer. It's called the MP3-X PRO.

The MP3-X PRO Stereo Mixer is a 19" rack mountable four-channel unit with an integrated onboard MP3 player, which uses flash memory to store files directly on the mixer. What this amounts to is convenient digital tool for your DJ workshop.

Thankfully the folks at Gem Sound really thought through this new combination of technologies before bringing their mixer to market. They started with a flexible and functional mixer design that provides everything you need for mixing and a few extra features to make life even more enjoyable. To this they added the MP3 player.

Built on a firm foundation

MP3 capabilities aside, this mixer provides you with a very usable feature set. Starting with a basic four-channel set-up, Gem included a wide range of input/output options to suit just about any style of mixing. The four crossfader-assignable main channels are all switchable: channel 1 is CD/line; 2 and 3 are phono/line; and 4 is MP3/line. Big toggle switches leave no doubt about which setting you're using. One dedicated mic channel is provided, with an adjustable talkover feature for announcements. It has a Neutrik™ combo XLR-1/4" input on the front panel. Another aux channel can be switched between a mono line and back-panel 1/4" mic input. Separate master, booth and record outputs (all stereo RCA) are provided.

All of the channels mentioned so far feature three-band EQ with -26dB cut and +12dB boost, as well as gain controls. All except the main mic channel have cue switches. The mic channels feature rotary level controls, while the main channels have smooth sliders. For complete control of your sound, the MP3-X PRO has a master level slider, booth level knob and cue level slider. Cueing is further facilitated with a cue pan knob (for a custom blend of cue and program material in your headphones) and a return cue button. On either side of the removable crossfader, punch buttons are provided for quick channel swapping. You can also control the placement of your sound within the stereo field by using a master balance knob, as well as pan knobs on the mic and mic/aux channels. All the knobs and pushbuttons have a firm, no-slip feel. They are spaced out nicely for easy grabbing and the configuration is quite intuitive. In terms of sound, all the controls are quiet and the overall sound of the mixer is crisp. A large, bright LED display clearly shows output sound levels.

And one more thing. You'd think that with the snazzy MP3 player onboard, the mixing features would end there, but Gem decided to go all the way and include a flexible stereo effects loop. After plugging in your favorite effect box to sculpt your sound, you can assign any of the four main channels or the mic/aux channel to be processed. Rotary controls determine send and return levels.

Adding a window to the future

Now to the MP3-X PRO's cool new DJ tool. The MP3 player section gives you 32MB of built-in memory and also features an MMC memory card slot that will let you access more memory in 16, 32, or 64MB increments. (32MB cards are available for about $35.) I was able to load ten full-length pop songs into the onboard memory with no problem—basically a CD's worth of songs. The possibilities expand though, if you use shorter loops for mixing. Any current professional music production software program (e.g., CoolEdit Pro, Acid, etc.) will allow you to save your creations as MP3s. Often DJ mixing programs will also allow you to edit MP3s directly. Therefore, you could put a lot more than ten of your best dance loops on the MP3-X PRO, and have them at your fingertips for any occasion.

The MP3 player has a very straightforward control surface. A Mode button switches between internal memory and the MMC card slot. Other controls include Play/Pause, Stop, Skip (forward and reverse), and Volume up/down. A Repeat button lets you re-cue one or all loaded MP3 tracks. For on-the-fly looping there's an A-B button: simply press once for the start point and press again for the end. You can also apply one of five pre-programmed digital equalization curves to your MP3s with the EQ button. A clear LCD display tells you what's going on with the player.

Getting the MP3 player going was a breeze. The MP3-X PRO hooks up to your PC with an included USB cable (two plugs are provided to accommodate either end of a typical cable) and your computer treats the MP3 player as a removable disk drive. You must have at least Windows 98 running to interface with the mixer. Other system requirements include: Pentium 166MHz or faster chip; 20MB free hard drive space; 32MB RAM: and, of course, an open USB port. I found the instructions in the manual to be clear and my installation went without a hitch. To be honest, I was a little worried at this point, considering all the potential for problems when adding new devices to a computer, but the MP3-X PRO performed like a true professional.

Once installed, all you have to do is copy and paste your MP3s into the new drive that appears. Pretty simple. The LCD gives you the track number and elapsed time, which was really all I needed to get some decent mixes going.

Nailing the mix

At less than $900 list, the MP3-X PRO provides a lot of bang for your buck. It's a solid mixer for working DJs that offers some extra muscle to push your program to the next level. Just as previous mixers with built-in samplers or effects have provided an extra level of creativity for DJs, the MP3-X PRO plugs you directly into the expanding world of compressed digital music files. With MP3s of your guaranteed party-starters or personalized dance grooves available at the touch of a button, right on your mixer, you just might see more people converging on your dance floor than ever before. •

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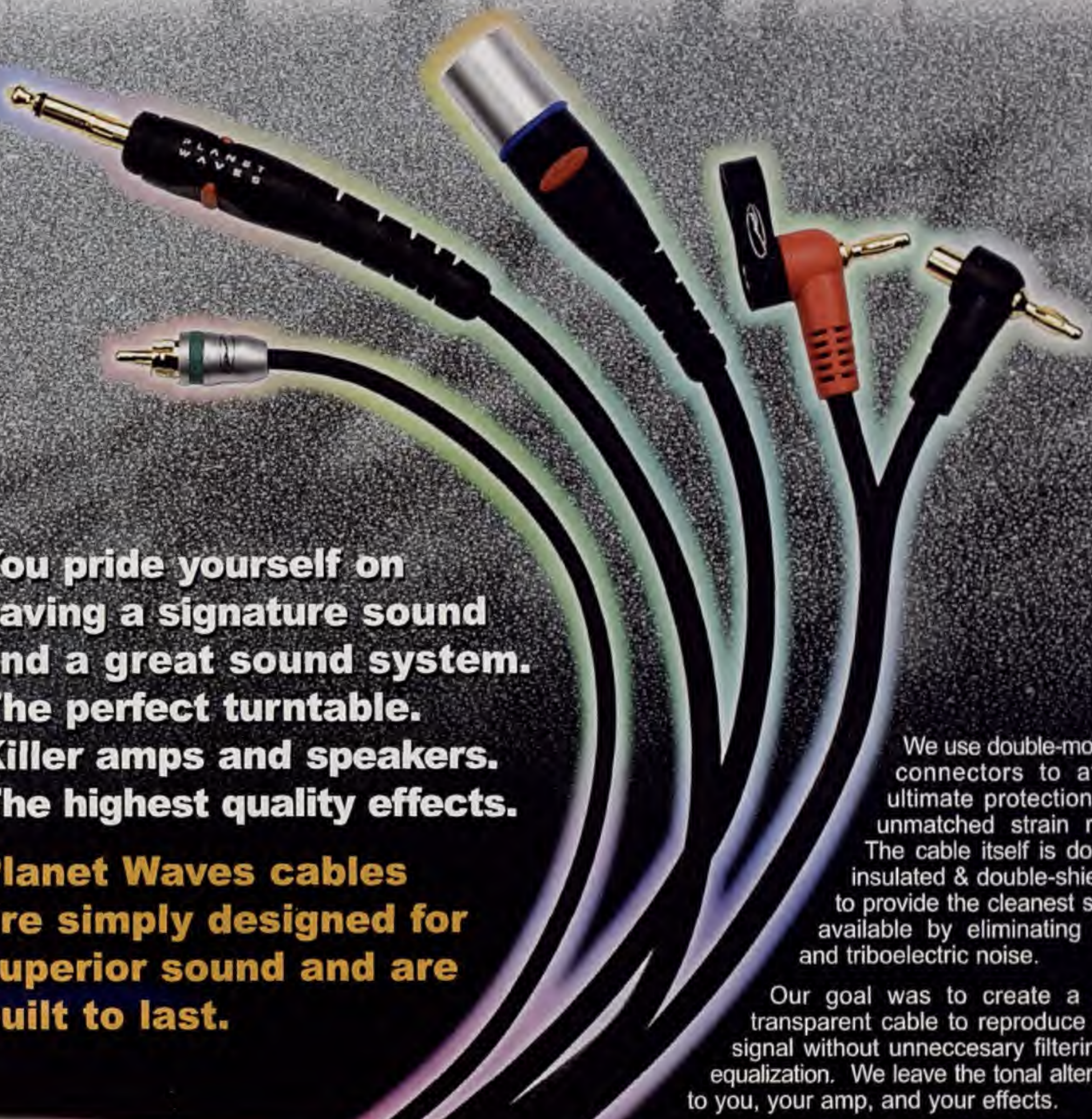

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Just When You Thought It Was Safe to Retire Your Turntable...

American Audio's Digi-Pro Dual CD Player with Scratch Box

By Henry Collins

Perhaps it's just me, but it seems like American Audio has been turning out some top-shelf, technology-rich DJ products over the past few years. A perfect example of this upward trend is their new Digi-Pro dual CD player system. I rolled with it for about a month to check out its real personality and any latent tendencies toward misbehavior. The rest is history.

The catfight is over

For about the last decade, it seemed like every professional CD player manufacturer was obsessed with producing a CD player with true vinyl "scratch" mixing capability. I hope now with the advent of American Audio's Digi-Pro dual CD player and Scratch Box feature, that the industry's itch for "scratchable" CD players will take a permanent rest.

I know most MB readers "ain't down with scratchin'" but I must applaud American Audio's novel approach to providing CD scratching capability. Unlike the popular digital turntable that features a large jog-dial controller, the Digi-Pro incorporates an analog-to-digital interface that connects to any turntable and the CD player. A special 12-inch vinyl record is also provided that enables you to use your turntable as a controller to recreate scratch effects with any CD. For those with a real passion for vinyl scratch mixing, the Digi-Pro offers the best of both worlds...analog and digital.

Scratching the surface

Scratch capability is just one of many outstanding features packed into Digi-Pro's rack-mountable controller and transport units. This stylish 3-rack controller is brimming with buttons, controls and LED indicators, all well spaced and intelligently positioned. I had no trouble locating and accessing key control features and functions. Two large, backlit LCD displays provided a bright, in-your-face read-out of the player's vital functions and operating modes, ideal for less-than-ideal lighting conditions.

Like most of today's quality professional CD players, Digi-Pro offers instant-start playback. To be more precise, music playback begins 10 milliseconds (10/1000th of a second) after pressing the Play button. Other standard features include, sliding pitch control with three selectable ranges (±8, ±12, ±16%), a 20-second anti-shock memory, remote-start capability and a RCA digital optical output jack.

Digging deeper

Once you get past Digi-Pro's basic features and performance, its true personality as a top-end professional CD player emerges. For laser-fast, on-the-fly cueing, Digi-Pro offers Real-Time Cue. This handy feature allows you to set a cue position at any time and any point during CD playback without pausing the music...truly on the fly. Four cue memory buttons enable users to store up to four different cue locations for fast, one-button cue retrieval.

When you use the Digi-Pro's Real-Time Cue feature, you can store up to five cue locations in memory, one in the cue buffer and one in each of the player's four cue memories. Setting and assigning a cue to a cue button is as easy as dialing a touch-tone phone and was accomplished by pressing just three buttons. Cueing is so fast and easy that you can set multiple cues on the fly and bounce back and forth between them, creating some

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amazing mix effects. A DTA/FX button also enables you to use the effects, function and cue buttons for fast, direct track access of the first 10 selections on a CD.

For seamless loops, Digi-Pro offers real-time loop programming and editing. Editing the tail end of a loop is straightforward and doesn't require the jog dial. To set a new loop exit, you simply press the Out/Exit button when you reach the new exit point in the loop. I personally prefer this method of loop editing to the jog-dial approach for speed and simplicity.

Lock and load

One feature, previously available only on selected high-end CD players, is Digi-Pro's Tempo Lock. This feature, when activated, allows users to make tempo adjustments using the sliding pitch control without altering the perceived pitch of the selected track. This enables users to mix two different tracks with wide variations in tempo, without creating undesirable distortion in the playback pitch. Even with variations in tempo of plus or minus 16%, I noticed no discernable change in the playback pitch or audio quality of the selected track when Tempo Lock was activated.

That's effective

I don't know how many of you have a pressing need to play CDs backwards, but for those who do, Digi-Pro has a button for you. When pressed, the Rev/Play button instantly begins playback of the selected track in reverse. And, in the unlikely event that you can't tell in which direction the track is playing, the LCD display provides a visual indication when the player is in the reverse mode.

In addition to reverse play and scratch mixing, Digi-Pro also offers Filter and Coast effects. The filter effect produces a high or low filter effect that corresponds with the position of the pitch control slider. Moving the slider to the "-" position filters out high frequencies, while "+" takes care of the low frequencies. A loop function enables you to lock the filter in a loop to create a continuous effect similar to flanging. The coast effect produces the same popular wind-up and braking effect sounds made by a turntable. Both effects exhibited good sound quality and audio realism. Even DJs who don't typically use effects can make good use of Digi-Pro's filter and coast features.

A hefty tool belt

Digi-Pro's tool belt is loaded with several features and functions designed for serious CD mixing. To help prevent accidental transport tray damage, Digi-Pro will automatically close the CD trays if left open for more than 60 seconds. If a CD is left in the tray, Digi-Pro will immediately cue the disc to the first track selection. For longer drive motor and laser life, Digi-Pro automatically powers down the pickup assembly and laser after 15 minutes of inactivity.

For added mixing convenience, Digi-Pro offers Program and Flip Flop playback modes. In Program mode, you can program up to 30 track selections per transport for unattended playback—a total of 60 in all. The Flip Flop mode allows you to program track selections in both drives for automatic playback that alternates from one drive to the other. All stored program settings are preserved after power shutdown by a five-year memory back up. Your bladder will find Digi-Pro's Program and Flip Flop features a real comfort when it's time to steal away to the restrooms after a lengthy tour of duty.

The finish line

With a suggested retail price of $1,149.95, Digi-Pro is the first dual CD player at this price to offer pitch stabilization with its Tempo Lock feature. Don't let its Scratch Box feature throw you. Digi-Pro is a solid, upper-class dual CD player designed for serious kick-butt mixing. I looked high and low to find a few shortcomings with the CD player and came up with only one: the owner's manual. If you buy the unit, trash the manual and download the updated PDF version from Digi-Pro's product page at www.americandj.com.

Once again I take my hat off to American Audio for another exciting and innovative look at the future of the DJ audio industry. This is one audio company you need to keep your eyes on in the months and years to come. •

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Compiled by R.A. Lindquist, Anthony B. Barthel and Dan Walsh

5 THINGS TO REMEMBER WHEN ON THE PHONE WITH A CLIENT

1. Let the client do most of the talking - The better they know that you understand their needs, the greater their level of conf - idence in hiring you, at any price. The more you say without understanding what they are looking for, the greater the chance of saying something that may turn them off.

2. Push reputation, experience and service - Again, your goal is to establish with the prospective client a high level of con dence. They may ask about your gear and music library, but what they really want to know is "If we hire you, how do we know that everything will come off to our satisfac- tion".

3. Don't rush your pitch - Take time to learn a little bit about your clients, espe- cially bridal couples. How did they meet? Where are they honeymooning? Where do they work? Do they have any friends who are also getting married who will be at the wedding? The greater interest you take in your prospects, the better your chances of closing.

4. Do your market research - What better chance to find out a little about your com- petition than when you are on the phone with a prospect. Once you feel you have established a rapport, inquire as to who else they have called, how they were treated and what types of packages they were offered. Typically, if a prospect has called several competitors and is still shop- ping, they were unimpressed. Find out why so you can avoid the same mistakes.

5. Don't make promises you may not be able to keep - There are many possible examples, like when a bride asks if she can come to one of your events, but you haven't had a chance to check with the client. Or when finding someone's special song turns out to be a lot harder than you expected. Ultimately, clients hire you on your word and integrity. Promises made based on the assumption that they'll forget what you said always come back to haunt you.

12 IDEAS FOR ON-SITE MARKETING

1. Keep your business cards current.
2. Include a contact name and phone number with area code.
3. Use an 800 line if coverage spans several area codes.
4. Include an emergency cell number.
5. Include Web site URL and e-mail address.
6. Keep back open and uncoated so you can write on it.
7. Bring a few complete information kits.
8. Use 2-part tent cards—one half for requests, the other half, a business card.
9. Give a premium such as a first dance gold record or champagne glasses to each bride and groom.
10. Put your logo and/or business name any- where it's appropriate and can be seen by the guests (table banner, backdrop, or gear cases, etc.).
11. When appropriate, make use of custom- ized lighting gobos with your logo and cus- tomized audio ™drop-ins ∫ mentioning your company.
12. Last, but certainly not least: make sure your performance—before, during and after the actual event—represents the best you have to offer to all the potential clients in the audience.

9 PROMOTIONAL IDEAS YOU MAY NOT HAVE THOUGHT OF...

1. Align yourself with local chambers of com- merce. They often have regular meetings where you have the opportunity to present yourself and your business. By the same token, you can invite prospective customers to these events to see you perform in front of a group (i.e., "audition" you), thus solving two problems at once.

2. Contact local radio stations. They often utilize the services of a Mobile DJ for radio remotes.

3. Send a newsletter to previous customers extolling your newest products and services.

4. Find companies that plan corporate events and offer your services to comple- ment theirs.

5. Hold your own wedding show with a pre- sentation about how to choose a DJ. This shows you as an expert in the field, helping brides understand your value.

6. Send anniversary cards to previous cus- tomers. It's amazing how many people who enjoyed your services have subsequently lost your contact information through moves or other changes.

7. If you've done any bridal shows, revisit the leads. You'll be surprised at how many appointments you can book just by calling these brides. Seek out your open dates and go after those first.

8. Make sure the facilities that recommend you are well stocked with promotional mate- rials—they will run out if they're actively promoting you.

9. Add these ten other professionals and businesses to your network: jewelers; flo- rists; banquet hall managers; bakers and caterers; travel agents; limousine services; bridal stores; tux shops; justices of the peace; the society editor at your local daily.

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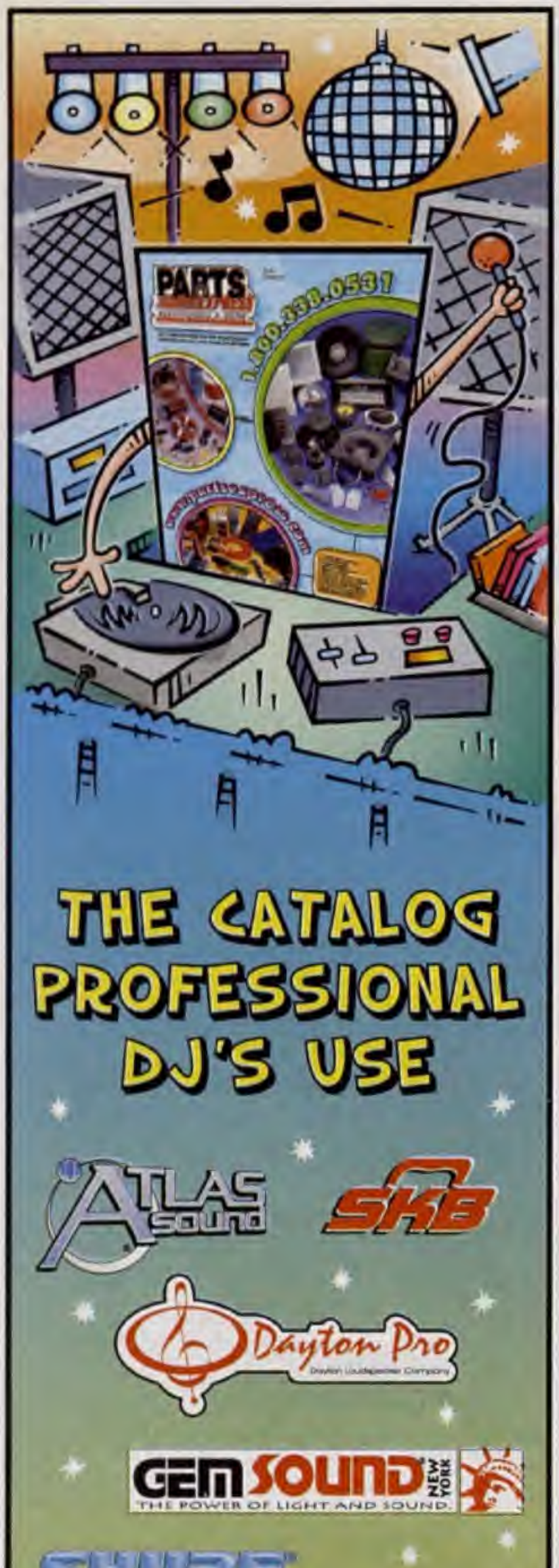

15 HIRING AND TRAINING TIPS

1. Your reputation is worth its weight in gold! Guard your personal and professional reputation—especially if you have employees. Your employees BECOME your reputation, so learn how to select and hire wisely!

2. Be an example your employees want to follow. The creation of a DJ training program is only 5% of the equation. The other 95% is making sure the program is carried out equally for everyone. Bottom line, effective leadership is 95% follow through.

3. Know what you want when you hire. If you are looking to hire a DJ, then carefully select among all the applicants based on the distinctive behavioral competencies that are most important to you and your reputation. Never make a decision solely on technical knowledge, personality traits, or desired characteristics. Rather, focus on how an applicant responds to instruction, his or her problem-solving skills, loyalty, etc.

4. Hire the right DJ the first time! Doing so not only protects your reputation, but a carefully chosen employee is most likely to be more productive, learn faster, and stay longer, thus freeing up your time.

5. Get educated on employment law BEFORE you hire. Learn what you can and cannot legally ask in an interview—and why.

6. Help set a viable expectation for the applicant. Write an accurate, truthful job description: the expected qualifications, educational requirements, skills, experience, tasks, work environment, and pay expectations (without gratuities).

7. If you find the right person, hire them whether you're hiring or not. There is ALWAYS an opening for the right person.

8. Create a list of the best places to find a new DJ and continually cast the widest net possible for applicants.

9. Screen potential applicants on the phone BEFORE they apply.

10. Always send out "homework" with the application. This small step will weed out about 60% of the lazy applicants.

11. Know the red flags to watch for in an interview, i.e., being late; lack of focus; poor grooming, etc.

12. Use common sense when interviewing. That includes always listening, and being prepared. Avoid making quick judgments or giving in to the "halo effect" with a seemingly good candidate.

13. Check the references the applicant gives you. (CAUTION! Be careful and learn the law before you do this!)

14. Rank the candidates, then select based on factual data to avoid any potential legal repercussions.

15. Go to http://books.funforbusiness.com and check out The Award Winning DJ Series™ and other training resources.

Tips gleaned from the workbook Hiring: The Secret to a Successful Reputation by Matt Martindale

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Feature

BUILDING A BETTER WEB PRESENCE

Measure your Web site against this sampling of DJ fare

By Ryan Burger

Three years ago Mobile Beat Magazine dedicated an entire issue to computer technology and the Internet. Since then things have changed dramatically. Computers have sped up about a thousand percent, having an Internet site for your business has become commonplace and the sophistication of those sites has become competitive. It isn't acceptable to just have a Web site anymore—you need to "develop an Internet presence." A few months ago we asked disc jockey services to submit their sites to potentially be reviewed for this article. We received nearly 100 entries and had to narrow them down to just the few that you will read about below. Each of these sites has been reviewed by a Web designer with experience in the disc jockey industry and a couple (or two) getting married this fall.

Keep in mind that these Web sites are not necessarily the top sites overall on the Internet, but we felt that they showed a good variety of site styles. We recommend that you go online so you can check out the sites while reading what our reviewers had to say.

Bob Holl Entertainment
www.bobhollentertainment.com - designed by KRC Software and hosted by ProDJ.Com.

Bob Holl uses his site in several ways. It's a sales tool to be found on the search engines and bridal sites and a tool to move the prospective client along the sales process. Bob uses it to back up his presentation. Matt Jackering felt that the site was very well laid out and easy to navigate, but he does recommend adding a little more information. Jay Templeman and Lauren Burger agreed on the lack of information. They needed to know what services come with the wedding package.

Jim Casey's DJ Services
www.djmaine.com - designed by owner Jim Casey and hosted by HostSave

This is a good example of what the average person can produce while saving the money that an outside designer costs. Jim says, "The site is literally the only reason why I have been able to stay in business." Dave Curtis and Rachel Fish noticed the difference between this site and the others with more polished looks but did like the availability and contract links that provide instant information. Kerry McCullough felt that the site was overloaded with information that would discourage viewers from contacting the company. Brett Agard enjoyed this site primarily because it was the fastest he visited. Although it didn't have some of the frills of the others it was easy for him to get around. He also liked the availability calendar through 2004.

Meet Our Reviewers

David Curtis and Rachel Fish – Dave is a former disc jockey service owner and currently lives in Durham, NC. The couple was engaged last November and they've been struggling with whether to hire a band or DJ service for their September wedding.

Jay Templeman and Lauren Burger – Lauren and Jay have been to their share of other people's wedding receptions in the last year and are planning their own for this November. They have already hired BC Productions of Des Moines, IA. Lauren's brother's mobile disc jockey service.

Bret Agard and Jessica Karl – Bret started DJing about 4 years ago at a local bar and has since moved into schools and weddings. He is getting married to Jessica on July 20th.

Kerry McCullough of Final Touch Entertainment and Full House Marketing – Kerry has been a disc jockey since 1978, with his own DJ service site at www.theweddingdj.com. His marketing company hosts and promotes disc jockey industry sites under the name IPHosting.Com and Love2DJ.Com.

Matt Jackering of Fun Factory Disc Jockey Systems – Matt is one of the primary designers for ProDJ.Com, in addition to running a highly successful Mobile DJ service in Appleton, WI (www.funfactorydj.com).

How much flash and excitement do you want to show on your site?

Last Dance Entertainment
www.lastdance.net - designed by co-owner Peter Merry and hosted by One Hour Hosting.

"A resource for prospective clients to preview our style." And the style is weddings! "A simple layout overall and a good amount of information, but not too much" Peter says. Matt does feel that it needs to have a little more tie-in between the various parts of the site "because the site is relying on someone to backup and try another page to get more information." Lauren and Jay pointed out that there wasn't specific information on packages or prices and that they honestly didn't care about their DJ's hobbies. Matt enjoyed the extra material, but on the other hand Lauren said, "Reading, reading and more reading!"

The key features of this site are the dynamic contract booking system and shopping cart style music system. Bass-control's Scott Kartsounes tells us that this is currently their only promotional avenue. "We stick to online advertising. This includes sites such as ProDJ.Com, various wedding Web sites as well as search engines." Jay didn't like how everything appears to be one price, and would like to see more variety in packages. Kerry started by saying "This isn't fair, I have always liked this site..." He continued by noting its professionalism and elegance. But he also felt that it too may give so much information and might discourage client contact.

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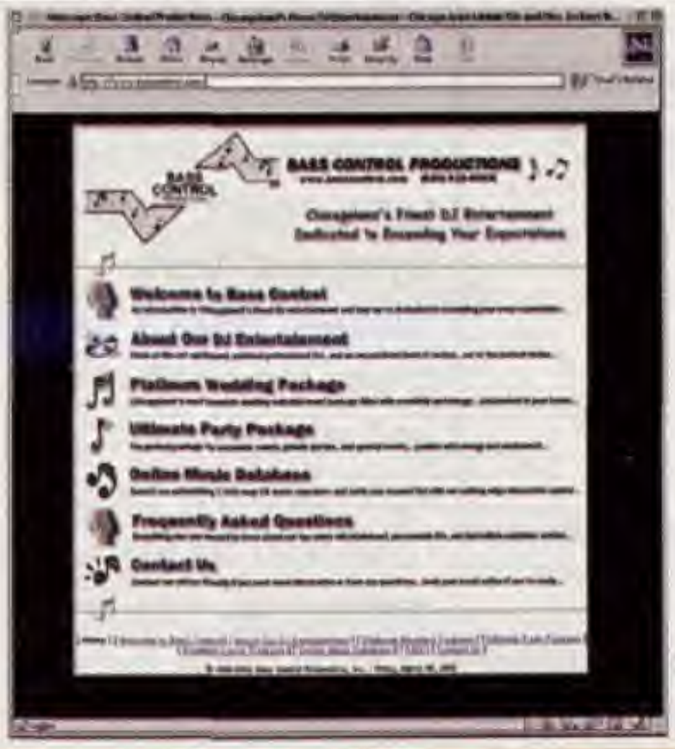
Keith Alan Productions
www.keithalan.com - designed and hosted by ProDJ.Com (Greg Smith)

A relatively simple site that has been online for about 4 years. One of the key features that Keith says really works for him is the section of video testimonials from past clients. Dave and Rachel noted that these took a long time to download. Professionalism is the biggest word that Kerry sees on it. He says they would be "a high pick as a DJ for an event" if he was planning one. Dave and Rachel appreciated the professional referral list but would have also appreciated prices being online.



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www.basscontrol.com - designed and hosted in-house.

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DJ Ken's Mobile Music

www.djken.com - designed and hosted by ProDJ.Com (Greg Smith)

Ken's style is "retro diner" and his site reflects it. About working with the designer, Ken says, "I sent him my logo and some basic ideas...he built me a site that was above and beyond my expectations." Kerry says that Ken's site just "screams fun and nostalgia," but needs a little more consistency on a couple of the pages.
Rachel really liked the party props section (courtesy of the Makesparties.Com affiliate program) but didn't like searching through the long text on the services that were offered.

Discovery DJs

www.discoverydjs.com - designed by owner Jim Weisz and hosted by AttreeWeb.

Jim has used this site to reach couples who are getting married in Chicagoland but are planning their events from afar. He does this through top search engine placement. Lauren and Jay did find some links that did not work but have since been corrected. They both noticed that this company is also geared more at the school dance market but liked the chart explaining the wedding services and packages.

Rockin' Tunes

www.rockintunes.com - Designed by THC Graphics and hosted by ProDJ.Com

Dave and Rachel said, "They seem to be more like a rave/late night party service, rather than a wedding DJ company." The couple did like the Flash animation and music, as did Matt, the designer looking at this site. Matt was a little lost as to where to go to get the information he needed and felt that the intro should be cut down a little bit. Overall, a very nice site, especially for the school dance scene. Rockin' Tune's affiliated company, Pearl Tunes, seems a little more geared to the wedding market.

Music By DJ

www.musicbydj.net - designed by K2 Media Labs and hosted by Hostek.

"The greatest use we have found is when someone calls, instead of sending them a $5.00 packet of information, we can direct them to the Web site," says Lee Haynes of Music By DJ. Dave felt this was the most professional of all the sites that he previewed. It made him want to call immediately to see if they are booked. Kerry agreed that it is a top contender because of the warm yet exciting feeling. The navigation and the changing comments gave a formal look and appeal to the site. Bret Agard and Jessica Karl enjoyed the photo gallery portion of the site, especially the pictures of their setup and light show.

Stoplight Productions

www.stoplightproductions.com - Designed by Cory Starcher and hosted by Worldview Multimedia.

This was Matt Jackering's favorite site overall, with a classy Flash introduction (although he would recommend shortening it and adding some music), simple layout and flashy touches. Jessica wanted to see more pictures and pricing or package information on the site. Dave also felt that some music in the intro would be good and he would have preferred it to be a little faster, even with his cable modem. He liked the horror story emphasizing the importance of a DJ. Dave would have also liked more pictures and wouldn't book the event based only on the site. He would call to see if the DJ could come out to an event and play his favorite song, "Brick House."

The Go Show

www.thegoshow.net - designed by Ideamachine Creative Services and hosted by Telus.

Although not aimed at the wedding market, this site is a fantastic site designed with Flash technology. The Go Show is an interactive company using Creative Imagineering's Game Show Mania system. To understand this site you really need to visit it! Check it out and make sure to click on the different characters to enjoy the fun!

There you have it—a sampling of disc jockey Web sites. We featured a wide variety of sites, some with simple styles and some more complex. But an issue that came up consistently was the proper amount of information to include. Should prices be placed on the site? How much flash and excitement do you want to show on your site versus how long of a loading time?

These are all things that need to be taken up with the designer of your site. Everything is different based on how you market your Web site. For instance on my own site, www.bcpdjs.com, we have more detail than you will find on our brochure but never have more than 2 screenfulls of information on any one page and just a couple of pictures. The best way to determine what you want is to look at dozens of other DJ service sites, as well as sites of other related businesses.

Technology is constantly changing and new services are constantly coming online to assist you with making your site more interactive and detailed. Make sure to check out options available through companies like MusicIntelligence.Net (affiliated with BassControl Productions noted in this review) and MakesParties.Com to add to the detail of your service's site.

See you again in a couple of years, when things leapfrog yet again in technology.

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How To Use Your Site ››

A Web site can be used for many different purposes. Most people think their sites are only meant to bring in new business—just build it and customers will come. Here are ten other ways you can use your site to the max!

1. Send yellow pages clients to it! Once you have them on the phone, make sure to send them to your site—many a gig has been booked this way before a stamp even hits the envelope!
2. Planning forms and music lists = convenience for your client. Place these on your site, in either down loadable or interactive formats. It's great for party planners planning their events from afar, and it could be a crucial way to get gig details when it comes down to crunch time.
3. E-mail marketing! Many bridal fairs and similar events are now providing mailing lists that include e-mails. It takes about 5 minutes to send out hundreds of e-mails, thus beating to the punch the telemarketers and mailers also using that list.
4. Network marketing. Do you regularly pass business to friends in the industry? Why not do it on your web site? Put a list of other related businesses on a sub page of your site.
5. How are you promoting your site online? Are you taking advantage of the major bridal web sites that offer free links? Go to a search engine such as Yahoo, Google or Excite, type in the name of your state and the word DJ or wedding. See who shows up on top. If it is a bridal site or related business, check out their site and see if you can trade links with them. (See the

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next article for more ideas.)

6. How are you promoting your site offline? Are you putting your Web address on everything? Anywhere you have your phone number you should have your web address!
7. Are you giving your clients a reason to come back? Providing advice or informational articles on your site or an organized set of links to such content can help generate return visits from your clients. Additionally, such content increases search engine placement.
8. Here's a way to bring in more busi ness, especially in the Bar/Bat Mitz vah market! Take digital pictures at the event and hand out cards to the kids, saying, "Come check out the party pictures on the Web site.
9. Do you have a form where people can request a quote? Usually easy to program, it will boost the response on your site! Have it ask the normal questions, such as where, when, what type of event, where did you hear about us, etc.
10. Finally, the strength of the Internet is immediacy. So if you get people requesting information about your company in your e-mail box...reply as soon as you can!

Ryan Burger is the operator of BC Productions and ProDJ.Com Internet Services. He recently released the 2nd edition of **Turning Music Into Gold: The Marketing Manual For Mobile DJ Services** (www.turningmusicintogold.com). Catch him also on the marketing board that he co-moderates at http://start.prodj.com.

Playing the Search Engine Game

By Jim Weisz

A great site is worthless if nobody sees it!

You just completed the tedious task of building your DJ business Web site. Now it's time to just wait for the business to come pouring in, right? Wrong. There's a lot more to a successful Web site than just looking good—it needs to be easily found by your potential clients.

Preparing for promotion

In order for you to even begin to submit your Web site to search engines, you'll need to add some code to the site's HTML, namely a "meta tag." A meta tag is used to add information about a document for search engines to read. The four main meta tags that you will need to have in your HTML in order to be successful with search engine placement are title, description, keywords, and robots.

You can take a look at HTML code from other Web sites to get an idea of what your code should look like. (Don't copy the code, as it is copyright infringement.) Depending on what Web site development program you use, there may be a very easy way to add these tags to your site through the program. Microsoft FrontPage and NetObjects Fusion MX are two programs that allow you to add meta tags rather easily. Another option is purchasing a separate program that builds meta tags for you.

Promoting with free submission

Although there are very few things of value left for free on the Internet today, you can still find some free Web site promotion services. Through personal experience, I do think they help, but it's hard to tell exactly how much. One particular Web site that offers free search engine submission is www.addme.com. It is very easy to use and all they ask is that you

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a link to them on your Web site. Another useful Web site, www.addpro.com, has a manual submission page. On that page, there are links to the direct page for the major search engine submission pages. While it doesn't automatically submit for you, it still saves you some time.

Most free submission services will only submit to a few engines for free. Others will give you the runaround, making you go to several different pages before you actually find somewhere to type in your site's information. Remember, you get what you pay for. Since you're not paying anything, don't expect too much.

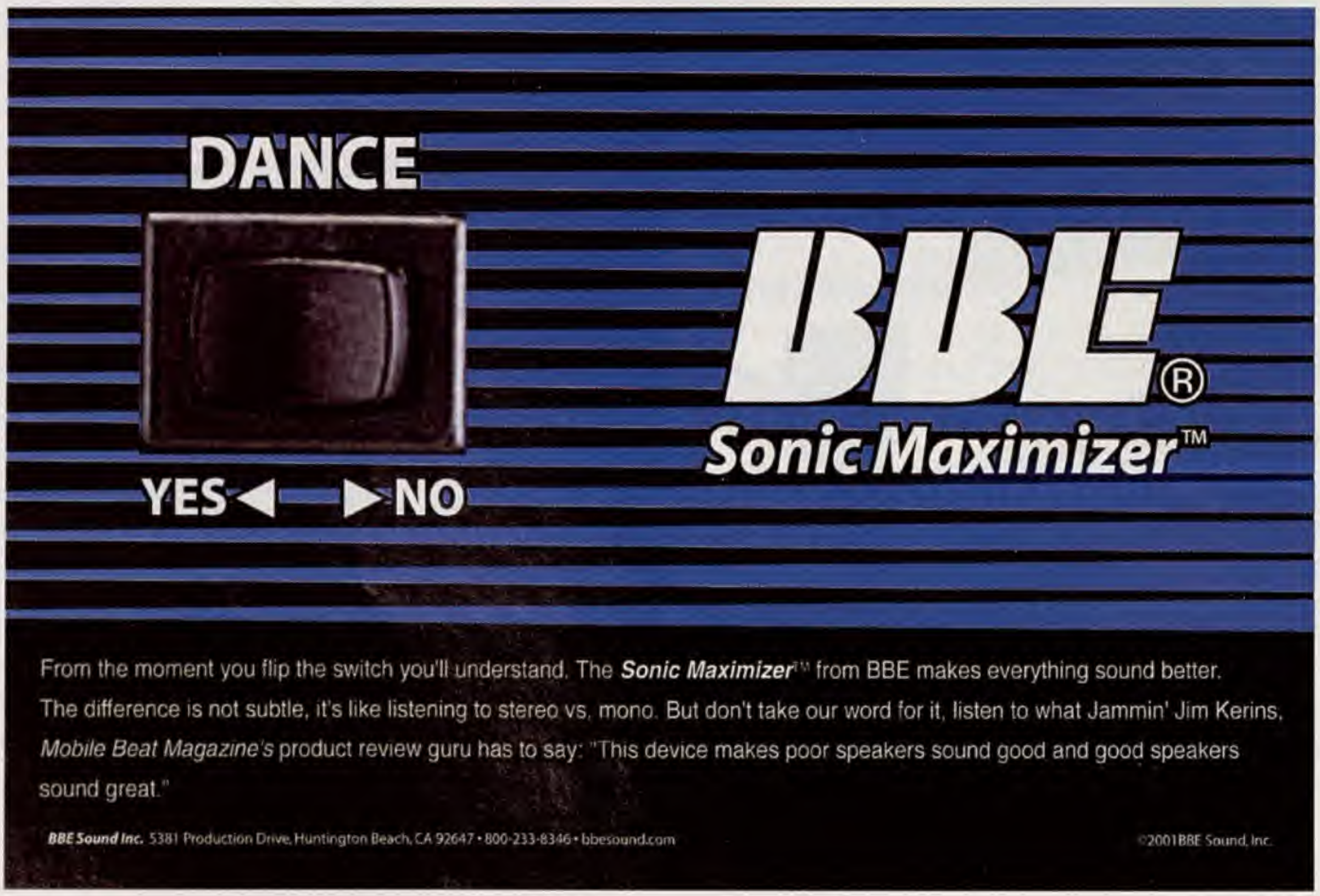
Paid submission and placement

If you are in a hurry to get that new site promoted, or want to further promote an old site, the fastest and best way to do it is with paid submission. Depending on what service you use, it can cost as little as a few dollars a month, all the way up to hundreds of dollars for an entire year. My advice is to go with a service that has been recommended by a friend or colleague, or choose a service that is run by a name you trust.

A quality service that I've had great success with is Inktomi, at www.inktomi.com. The service doesn't guarantee being number one on the search engines, but it will get your site listed. Since getting listed is the hard part, all you have to do is make sure your site is prepared properly with the correct meta tags. The great thing about this service is you see immediate results. With most search engine submission services, it takes several days, sometimes weeks, to get listed. With Inktomi, your site will be indexed within 48 hours. I chose this service because it was run by Network Solutions, which is now part of VeriSign. When I signed up, it was $30 a year per URL. It is currently $39 a year, which is still pretty inexpensive. I recommend purchasing two URLs, and having the service submit your main page, and any other page on your site that you want to be found easily.

Several of the major search engines allow you to pay directly for placement, however, the disadvantage is that you are only listed in their engine or directory. For example, you can pay Yahoo! $299 to list your site. However, now you have limited your site's placement to just Yahoo!, unless you also pay at other places. Keep this in mind when forking over your money.

Another way to submit is through a "pay-per-click" service. When you sign up, your service is listed at the top of the search engines in a special section that says "sponsor matches" or "paid listings." When someone clicks on your link in that section, you pay a certain amount. One such service is Overture. Its current fee scale works like this: you pay an initial $50 to join, which is used towards your advertising fees and is not a sign-up fee. However, there is a monthly minimum of $20 you must spend. Therefore, even if only 2 people click on the link that you're paying 10 cents per click on, you still pay $20 for the month. In my opinion, that is unfair and has kept me away from signing up. Another issue that concerns me is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Web site promotion is an ongoing process

me is a competitor who wants to click on your link 100 times to make you pay for all those click-throughs. According to Overture, this is impossible, but they don't list exact ways they prevent it. Overall, the service does produce results and is used by many of the search engines and directories.

Reciprocal linking

According to many of the top search engine experts, reciprocal linking is a great way to get your site some added exposure and boost your site's rankings on the search engines. Basically, it involves putting a link on your site to another site while they do the same. One thing to keep in mind is to make the link open in a new window so if the client is on your site, they don't get sent somewhere else and can't get back to you. I have found reciprocal linking to be successful and helpful for getting your site listed in search engines. A prospective site to link with should be placed well in the search engines and already have a links page. A friendly e-mail explaining who you are, what you site contains, and some information about how the link will help both parties involved can be successful in convincing a webmaster to trade links.

Bridal sites

If weddings are your specialty, you may want to look into listings on bridal Web sites. A lot of the bridal sites offer free reciprocal linking along with paid listings. I have found reciprocal linking to be sufficient, but if you want to make a larger impact, a paid listing may be worth it. I have heard of prices ranging from inexpensive (about $40 a year) to very expensive (several hundred dollars a year) for paid listings at wedding sites. I would not recommend paying over $100 for a listing on a wedding site because, as mentioned before, you will only be getting one link for your Web site. Some bridal sites do get a lot of traffic and it may be beneficial. If it is more expensive but you feel it will be worth it, your best bet is to try it for a year. Then ask clients where they are finding you to see if it is helpful.

The finished product

Now that you've added your meta tags, submitted your Web site to the search engines, set-up some reciprocal links, and posted your site on bridal Web sites, it's not quite time to sit back and wait for the leads to come in. You should constantly look for new and innovative ways to promote your site. You should also track the links to your site to see if the work you have done is paying off. Probably one of the best tools out there to gauge your site's link popularity is found at www.marketleap.com/publinkpop. I check my site link totals about once a week at Marketleap. You don't need to check it quite that often, but once every few weeks will be helpful.

If you still are having trouble generating links to your site, you may want to head to the DJ chat boards to ask for help, or ask an accomplished Web designer who knows a lot about search engines and Web site popularity. Keep in mind that Web site promotion is an ongoing process, and in order to stay alive in the search engine game, you need to be willing to put some time and money into your Web site promotion. Go ahead and make your best move! •

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TOO HOT TO HANDLE

By Dave Kreiner

Believe it or not, during the heat of the summer the remixes below will turn up the burners even hotter! Current radio trends still show a large amount of hip-hop and R&B on the play lists but higher-BPM club music is still huge as well—as you can see from the beats below—especially X-Mix #65! These remixes will make you look like a superstar at your next gig!

Getting the summer groove underway is *ULTIMIX #88*. The huge radio and club hit "Hey Baby" from No Doubt, featuring Bounty Killer gets a nice filtered and stuttered intro at 93 BPM. The much needed intro, along with a middle and an outro make this song easier to program. It's a slammin' raga mix from Stacy. Next up is "You Got Me Burnin' Up" by Funky Green Dogs at a blazing 136 BPM. A killer hook and slammin' bass propel this track, using the DJ Asle mix as the basis. "Can't Get You Out of My Head" from 80s hit maker Kylie Minogue is here at 129 BPM. This pop/house radio hit has been huge in Europe and will be a big club and radio hit in the States this summer. Nice clean intro and super clean girly vocals throughout. The half-beat drum fill is deceptively fast. Another club smash!

"Everywhere" from Michelle Branch (97 BPM) is a very danceable pop/rock hit with a great sing-a-long hook. Great for early evening sets or during your modern rock sets. "Rapture" from iio is here at a clubby 134 BPM with tons of sexy she-vocals and trancy Euro beats. Great for late night consumption. Trance pop tracks have been very popular since last summer with tracks like "Sandstorm" and "Castles in the Sky." Keeping with that vibe is "Till Tears Do Us Part" from Heaven's Cry at a steamy 140 BPM. Super clean synthesizer lines and a strong drum track push this over the edge.

At a groovy 98 BPM, "Don't Let Me Get Me" from Pink has a modern rock/pop vibe that is the follow up to the huge "Get the Party Started" single. This danceable rock hit is a welcome change and will add to your programming style. "Whenever, Wherever, Part 2" by Shakira is presented here at a clubby 128 BPM. The original version was on Ultimix #87. With tons of requests for a house version, Stacy put together a strong mix based on the Dataluxe remix.

Closing out the set is a CD bonus of Aerosmith's "Just Push Play" (100 BPM). Strong 32-beat drums get it started. This mix is lots of fun. Even Steven's rap is worth the price of admission. Play this and watch the rockers in the audience as their heads spin.

One of the best club mix series currently available comes from Boston's **X-Mix** and its latest installment is ***DANCE #65***. Starting off is DJ Dupi's "Moody House Of 'X' Megamix" (128 BPM) at over 13 minutes in length. This set contains "I'll Be Waiting" (Full Intention, feat. Shena), "Enough Is Enough" (Todd Terry), "Here We Go Again" (Soul De Jour), and "American Dream" (Jakatta). This excellent medley will make you look like a beat-mixing god!

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Next is "Impressive Instant" from Madonna at a zesty 132-114-132 BPM. Super clean mixing and late night vibes push this track. A funky synth bass is up high in the mix with a break beat in the middle. "4 The People" from hip-hop diva Missy Elliott gets a peppy 130-BPM house workout. Missy's voice sounds great over this sweaty house mix. Next is "Harder, Better, Faster, Stronger" from Daft Punk at 126 BPM. This mostly-instrumental song is in typical signature style for Daft Punk and contains a super clean mix that will keep 'em sweating during your late night sets. "Turn The Tide" from Sylver kicks at 138 BPM with a long instrumental beginning and late-entering vocals. This non-radio song will be for club consumption only.

Next is a drum and bass song called "Hide U" from Kosheen at a blurry 170 BPM. Good luck programming this one! Most people cut it in half and mix it with 85-BPM hip-hop songs. Another kick-butt houser is "Toy Boy" from Mr. Bishi at 138 slammin' BPM. Real club jocks will know how to work this one. A mega synth bass line and blazing drums keep this one pumping. Closing out the set is "Who's Crying Now" from Karmadelic (132 BPM). Karmadelic has the filtery house style down and this Journey (remember Steve Perry?) remake is amazing. Strong beats and girl vocals over the top of the mix are very clean. Another late night slammer.

My personal favorite remix series is *LOOKING BACK* from **Ultimix**. Here we look at issue #14. Just in time for summer beach parties and just about any other event is an excellent 11:10 medley that features (in it's entirety) "Brown Eyed Girl" by Van Morrison at 138 BPM. It's mixed into Jimmy Buffet's "Fins," and "Cheeseburger in Paradise," then "Piña Colada" by Rupert Holmes, "Low Rider" by War, the Doobie Brothers' "China Grove," ending with The Stones' "Satisfaction" and "Jumpin' Jack Flash." This medley alone is worth the price of the CD!

A song that sounds as good now as when it came out years ago is the sexually charged "Boom Boom (Let's Go Back To My Room)" from Paul Lekakis (130 BPM). Not far from the original, this one will work with all the house stuff that's out right now. A big drum intro gets things started on "Pour Some Sugar On Me" from Def Leppard at 90 BPMs. A cool sprinkling of sampled vocals push the intro over the top. Huge drum sounds during the entire song really drive this mix. Do you have what it takes to play this one? Next up is "I Can't Go For That" from Hall & Oates (111 BPM). The "Billy Jean"-style bass line is pumped up and the beat is strong. It's great for early evening programming or for an older crowd. One of my favorite 80s songs, "867-5309/Jenny" by Tommy Tutone, is here at a very speedy 135 BPM. An almost freestyle beat and filtering gets this one started and keeps it going.

Starting off with an accelerated Boz Scaggs "Lowdown" beat is "September" by Earth Wind & Fire (127 BPM). Finally we have a way to beat-mix this one, with the 32-beat intro. This one is fun from start to finish.

One of the most requested songs we get is "Joy & Pain" from Rob Base. This 110-BPM version uses the saxophone line (the same one as DJ Kool's "Let Me Clear My Throat") from the song 900#. The original slamming beats make this remix a must-have. You will have a ball with this version! Closing out the set is the Bee Gees' "More Than A Woman" at 107 BPM. This mix is a little faster and has a more consistent beat than the original. All in all, a great set!

All the CDs featured in Remix Report are available at The Source DJ Music Supply. Call 800-775-3472 to order or to receive a free catalog. Surf to www.thesourceformusic.com or e-mail thesourcedj@earthlink.net.

ULTIMIX 88

Hey Baby	NO DOUBT feat. BOUNTY KILLER	93
You Got Me Burnin' Up	FUNKY GREEN DOGS	136
Can't Get You Out Of My Head	KYLIE MINOGUE	129
Everywhere	MICHELLE BRANCH	97
Rapture	IIO	134
Till Tears Do Us Part	Heaven's Cry	140
Don't Let Me Get Me	PINK	98
Whenever, Wherever, Part 2	SHAKIRA	128
Just Push Play (CD Bonus)	AEROSMITH	100

X-MIX DANCE 65

DJ Dupi's Moody House Of "X" Megamix (13:41)		128
a. I'll Be Waiting	FULL INTENTION feat. SHENA	
b. Enough Is Enough	TODD TERRY	
c. Here We Go Again	SOUL DE JOUR	
d. American Dream	JAKATTA	
Impressive Instant	MADONNA	132-114-132
4 The People	MISSY ELLIOTT	130
Harder, Better, Faster, Stronger	DAFT PUNK	126
Turn The Tide	SYLVER	138
Hide U	KOSHEEN	170
Toy Boy	MR. BISHI	138
Who's Crying Now	KARMADELIC	132

LOOKING BACK 14 (Ultimix)

Brown Eyed Girl (The Medley)	VAN MORRISON & VARIOUS	138
Boom Boom (Let's Go Back To My Room)	PAUL LEKAKIS	130
Pour Some Sugar On Me	DEF LEPPARD	90
I Can't Go For That	HALL & OATES	111
867-5309/Jenny	TOMMY TUTONE	135
September	EARTH WIND & FIRE	127
Joy & Pain	ROB BASE & DJ E-Z ROCK	110
More Than A Women	BEE GEES	107

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GIVE YOUR SHOW A FACE LIFT

8 fun ideas for increasing your karaoke income

By Greg Tutwiler

Has business dropped off a bit? Things a little slow around the ol' stage mic? Well, it's time to do your part to perk up the economy and inject a shot of adrenaline into your karaoke show. Here are some tips sure to re-energize your singing fans.

1. Digital slide show

This is a neat idea that will add a great visual effect to your gig. However this will only work if you're using a video monitor for the audience. You'll need a digital camera with a flash and a video switch box, which is available at Radio Shack for about $15. Digital cameras are now well under $100. Almost all of them have a storage capacity of at least twelve images and many can store over a hundred. As your singers are performing, take your camera around and shoot pictures of the singer, people around the club and anything else that looks interesting. After you've taken twenty or thirty shots you're ready.

You'll need to plug the video output from your karaoke deck into one of the inputs on the video switcher. Next, plug your camera into another input. The switcher's output will then go into your RF converter as usual. Now, in between singers, you can switch over to your camera and run a mini slide show of all of the photos that you just shot. People love to see themselves on the big screen. It's also a great way to draw people in who aren't singers. Every hour or so, dump the images and start over. You can keep fresh photos going all night. Hype the crowd! Let them know what you're up to, and see who can come up with the craziest pose.

2. Double shot

This is a great way to pump up a slow night, start a new show, or add a second night at one of your regular clubs. We all know how much our singers would love to sing two songs back-to-back, right? So, let them. Offer a "Double Shot" night. Every time a singer comes up, let them sing two songs instead of one. They'll love you for this one. Obviously, with bad singers, this could get audibly painful, but if the night is slow anyway, it's a helpful way to stretch out your rotation.

3. Singer showcase

This takes the previous idea a step further. A singer showcase offers regular singers a chance to perform mini-concerts. You can have singers sign up a week or two in advance, giving them time to practice and promote their showcase. The showcase will allow them the opportunity to sing five to eight of their favorite songs, one after the other. They can even use props and costumes. You can use some lighting for the stage area to enhance the atmosphere.

Schedule three or four showcases in one night and mix them in through out your show. You may even be able to get some free press coverage from your local newspaper or radio station. Singers will jump at the chance to own the stage for that length of time, and the lounge's attendance will increase with the added traffic the singers generate. This can work in a mall setting too. You can use this as a pitch to land a regular monthly gig, and the mall can use it as a promo tool to increase traffic on slow Sunday afternoons.

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4. Communicate
Do you collect snail mail or e-mail addresses from your regular singers? Why not? Every one of your request slips or pads should offer the singer the opportunity to give you their address. Enter these addresses into a database. Once a month, or at least every other month, send them a post card or newsletter. You don't have to say much. Just communicate with them. It makes them feel good and generates a sense of loyalty. But the more important point here is that you now own a powerful bargaining tool. When an owner pulls the plug on your show, or when you're trying to land a new one, you have an instant way to let your regular group of singers know what's going on. With one little e-mail you have access to the whole crowd.

5. Theme nights
If you already maintain a database of addresses, this is a good time to put it to use. Send out a calendar with all of the dates that you'll be performing. Give each night a theme. Try some of the following. *Costume night:* regulars are encouraged to come dressed as their favorite singer. *Hat night*: see who wears the wackiest hat. *Beach night:* see who can dress the beachiest. *Autograph night:* everyone wears a white T-shirt and takes turns writing on the others' shirts with colored markers. *Pot Luck Karaoke:* you take a selected number of karaoke tracks, write them on paper and place them in an old pot. Each singer picks one out before they go on stage. They have to sing whatever they pick. *Gong night:* an audience member can gong a singer if they place a donation in a box for charity, but then the gonger must finish the song.

6. Singing domain
Set up a Web site just for your karaoke show. It's easy, cheap, and sometimes, even free. This is a great promotional tool. Consider it an electronic bulletin billboard or brochure. You can even add a bulletin board for your regular singers to post messages. Include information about your karaoke business. Put up a listing of all the shows you perform, and how you can be contacted. You could even post some of your digital photos each week. Network Solutions (www.networksolutions.com) offers a five-page site with templates that allows you to be up and running in less than an hour for under twenty dollars a month. AOL offers a free web page with your membership. It's really very simple and effective.

7. Out to lunch
We live in a time when "seasoned citizens" make up a larger portion of our society than ever before. Retirement homes and communities are full of folks who are there by choice, and are still full of life. They love music and they love to participate in activities. You can make their days a little more special by providing karaoke. The best part is, these are usually very short engagements, no more than one or two hours. Most often you can book them on a weekday afternoon around lunchtime. You'll need a good selection of big band and standards by classic artists like the Andrew Sisters, Rosemary Clooney, Bing Crosby, Tony Bennett, and Andy Williams. Typically these shows can earn you $75 to $100 an hour. That's not a bad deal for a long lunch break.

8. I saw the sign
A digital sign that is. You know those nerdy scrolling digital signs you used to see everywhere? Well you can still buy them. They are less than $150 at places like Cosco and BJ's. And they're cool, in a corny kind of way. Some of them even have built-in trivia. You can go to their Web site, and for a small fee, download tons of new questions. You can put up birthdays, bar announcements, show advertisements or any other messages that patrons might need to see. Plus it adds yet another cheap and effective visual aid to your show.

POWER UP!

Mobile Beat Winter Show Electrifies DJ Industry

Las Vegas, NV—A record number of DJs converged on Las Vegas for the hugely successful Mobile Beat DJ Show & Conference, which took place February 19-21, 2002 at the Tropicana Hotel. Confirming once again its industry-leading position and its appeal to the broadest spectrum of DJs, the Mobile Beat show put the spotlight on new and exciting DJ gear, info-packed seminars, and of course, Vegas-style partying.

View from the seminar stage: the opening day crowd gets pumped up

Gear-hungry DJs pack the exhibit hall

Insight, excitement

The roster of more than 15 seminars focused on what working DJs of all stripes need to know to achieve success in the new millennium. Controversial keynote speaker Moses Avalon, author of *Confessions of a Record Producer*, hit a major chord with his discussion of copyright issues. His commonsense approach to the labyrinth of music legalities was such a hit that DJs hungry for more conversation with Avalon sought him out repeatedly after his seminar concluded. As with most Mobile Beat speakers, he was more than willing to spend the extra time to get DJs' questions answered.

During the three days of concentrated instruction, a number of acknowledged DJ industry authorities shared their expertise on everything from digital mixing to event planning to the latest crowd-pumping games. There were a number of highlights.

Randy Bartlett gave attendees ample information and motivation to deal with all the different duties today's DJs have to perform, in his seminar, "Disc Jockey, Master of Ceremonies or Event Coordinator?" Making his return to the Mobile Beat winter show schedule was interactive DJ John Rozz, who teamed with legendary Alabama guitarist Jeff Cook to discuss being a professional no matter what Murphy's Law might throw at you. In multiple sessions, DJ Dr. Drax covered entry-level computer-based mixing as well as more advanced applications, such as lighting and video control.

A surprise hit seminar was Peter Merry's discussion, "Marketing for Wedding DJs." Show attendees were apparently hungry for new ideas in this bread & butter area, and they packed out the seminar hall. Merry outlined six keys to wedding marketing as he encouraged his captivated audience to focus their marketing efforts for maximum effect.

For those DJs who live in both the mobile and club worlds, or who are thinking about crossing over at some point, DJ Sparky B and Don Hando shared their experiences and insights into this potentially lucrative double-life.

DJs who were looking for in-depth technical help for configuring better sound systems had the benefit of instruction from QSC Audio's Dave DeLeon. Whether it was the basics or more complex system construction, attendees could rely on the info they were getting from the amp manufacturer's Applications Engineer.

Spontaneous break dancing breaks out at The Beach during American DJ's bash

The party dance floors: full of happy faces

Exhibitor Mike Torlone (r) welcomes DJ Marquis Cayce to the Electro-Voice booth

The blood was pumping at the "Dance and Game Workshop," led by Robb Smith and Chris Mills. Using all the available seminar space, this session was a goldmine of fresh ideas that DJs were able to pick up on the spot, practice, and take home with them.

And speaking of fresh ideas, Mobile Beat's exclusive Ice-breakers session was in rare form down on the exhibit floor. From magic to comedy to wacky party games and more, this event was once again a high point of the show for idea-hungry DJs.

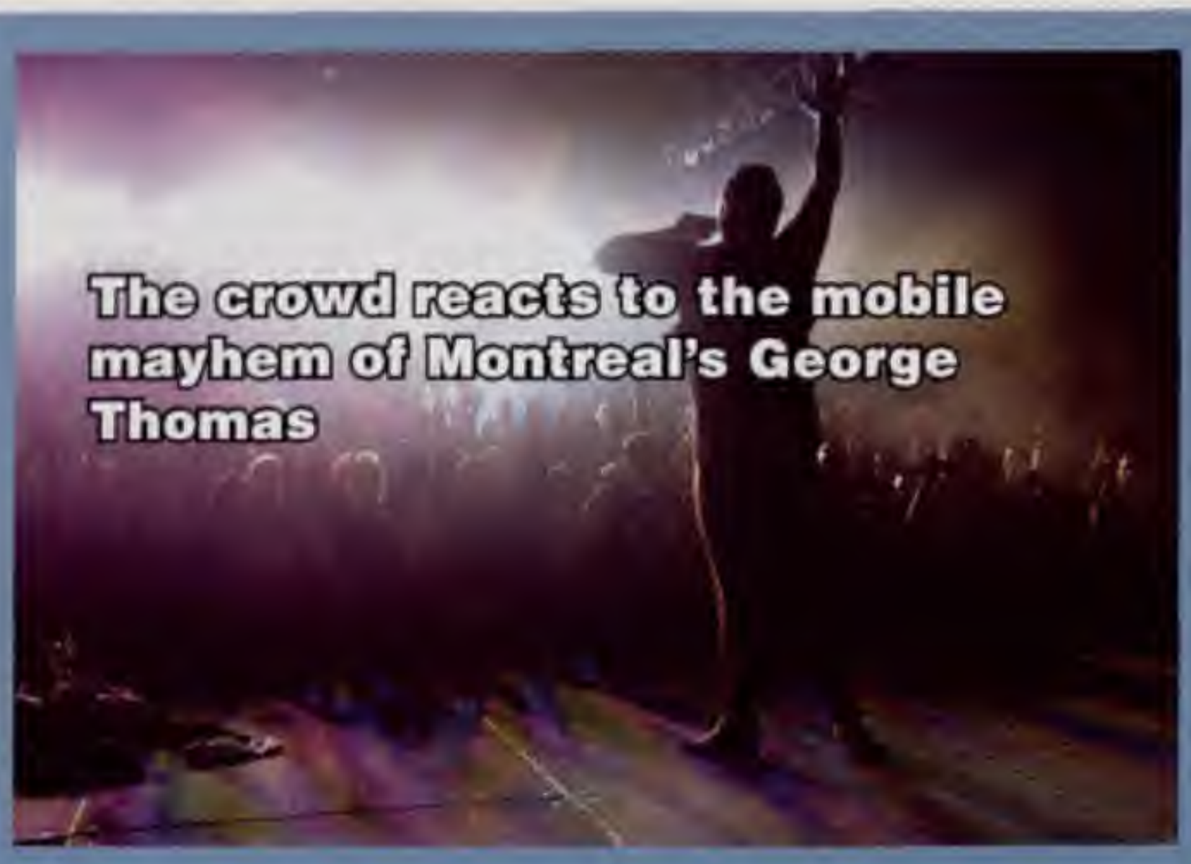
Nightlife ignites

A new standard for evening events was set at MB Vegas 2002. Sponsored in part by Pioneer, Promo-Only and Electro-Voice, the pre-show Spinnin' DJ Allstars party, "The Future of DJing," rocked the Tropicana with powerhouse sets by DJ Roonie G, DJ Brayks, DJ Hot Toddy and DJ Wizz Kid. A huge light show and double stage side video walls transformed the hotel's grand ballroom into "Club Mobile Beat" for the evening. Between that evening and the next, Pioneer gave away over $15,000 in prizes.

Lighting up the hall the next night was the latest DJ Allstars extravaganza, featuring a full dose of fun, food and outrageous

A DJ's Night Out Takes Him to Vegas

National music retailer Mars Music and Mobile Beat Magazine made Ray Becerra a very happy man when they chose him as the grand prize winner of their DJ's Night Out promotion. Hailing from San Antonio, Texas, Ray (with his wife Gabriela) traveled to Las Vegas with all expenses paid —airfare, hotel, show pass—to attend the Mobile Beat DJ Show and Conference. Ray even got some spending money to burn during his stay. Mars Music has acknowledged the growing importance of DJs of all types by adding to its schedule the DJ's Night Out, a recurring in-store event, featuring gear discounts, clinics, food and drink, and of course, giveaways.



The crowd reacts to the mobile mayhem of Montreal's George Thomas

Dave DeLeon of QSC Audio covers sound system essentials

Alabama guitarist Jeff Cook has some fun at MusicPlayground

DJ performances, plus some surprise appearances by Vegas entertainers.

And finishing up the show's evening festivities with a bang, American DJ's customer appreciation bash was their wildest one yet. DJ Skilz commanded the booth while DJ WWW (Gerald Webb) and DJ Sparky B pumped up the crowd—truly a night to (try to) remember.

Techno-extravaganza

A key feature of the latest Mobile Beat show was an excellent balance between the top-notch seminars and time on the exhibit floor. DJs and exhibitors alike voiced appreciation for the innovative show schedule, which gave everyone ample time to learn as well as to check out—and write checks for—the hottest new technology, music, party props, and other services. On hand were over 60 exhibitors, representing over 100 products and services, including the industry's movers & shakers as well as some inventive new companies.

The show saw the introduction of some exciting new technology for DJs. Promo Only raised eyebrows with their introduction of a lighting control software program for PDAs. Called Figment DMX, it actually allows you to run an entire light show from the palm of your hand. The software got a workout during the Spinnin' DJ Allstars party. (See It's Hot, page 22 for details.)

There was a lot more DJ sound and lighting technology on display, along with software, innovative props and novelties, and more. Among other highlights: Peavey's new Club Mix DJ mixer, featuring an exclusive effect cueing system. They also showed the new 1000-watt DJS Sub with a small folded horn specifically designed for mobility. Adam Lawson of Peavey said, "We feel that this is an important show for us as it gives us a unique opportunity to talk with many working DJs. We had lots of folks come to the booth to thank us for all the years of reliability that their Peavey equipment had provided...Peavey had a great time at this show and looks forward to the next one."

Yamaha was on hand to demo some of their newest speaker and PA mixer options for mobile performers. Taking the sing-along concept to the next level was MusicPlayground, with their Virtual Musician software. Instead of just silent "air guitar" (or bass, or drums), their software and V-Pick™ let you actually make musical sounds along with your favorite songs. Colorado Sound N' Light showed their wide selection of mobile lighting and performance solutions, like the MB-8 and MB-12 mirrorball systems that now feature the new HLC (Happy Little Clamp) and only require one power cord to turn on the ball motor. DJs looking for a road-worthy computer set-up for MP3, karaoke, video and DMX light control were treated to the CSL DJ Computer System.

ESI (Ego Systems, Inc.) demonstrated their D-Vinyl 2020 Dual MP3 Controller software, which allows you to manipulate your MP3 files by way of real vinyl on real turntables. Harald Tonhaeuser, Business Development Manager for ALCATech, the makers of BPM DJ software, flew in from Germany for the show. "It was a great show—I really enjoyed it. Very good workshops were conducted with a lot of useful and practical data. And a lot of interest has been generated for our products..."

Vegas was definitely the place to see and show new products. John Williams, President of The Sound Revolution had this to say about his show experience: "As a first time exhibitor, I was very pleased that only one week after the Las Vegas Mobile Beat DJ Show and Conference, I received a very large order because of our being at the show. Mobile Beat helped make my product launch for FX-Floor a huge success!"

Charles Sued, President of Upstairs Records, Inc., summed it up by saying: "The show was an outstanding success for Upstairs Records. The quality of attendees was amazing! Thanks for another great show." •

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MACKIE. presents Mobile Beat DJ ALLSTARS

Everyone Can Be a Star

DJs come to Vegas to power up, then head home ready to light up their events

By Anthony B. Barthel

Sharon Bell of Audio X-Press, LLC in Louisville, Kentucky (pictured here with the A.D.J.A.'s John Roberts) specializes in total event planning, particularly in the field of weddings. "This was an area that was easy for me to move into." While Bell started in the DJ business she has moved more into event planning and management while employees work the music aspect of the business. She specifically came to the conference looking for interaction and wedding-related topics. She also admitted to having bought more lighting effects than she thought she could get onto the plane.

Ron Brown of Another Dimension Mobile DJ Service in Derby, Kansas thought enough of the information at the Mobile Beat Show to bring two of his associates with him. "The seminars have been really helpful—they present information we couldn't have gotten elsewhere."

Calvin Morgan of Calvin's Music Delivery Service has been to four Mobile Beat DJ Shows thus far and this time he brought his wife Marilynn to help gather information and share the experience. Education, networking and Mark Ferrell were his biggest incentives for attending but he has enjoyed the experience from start to finish. The Morgans hail from Georgia and market to a wide variety of clients.

Mike Rogalski, a.k.a., Dr. Disco, hails from the desert community of Lancaster, California and has been to two Mobile Beat conferences. "I think we've got a lot of education here which is a very important element, allowing the DJ to do his job better," said the Doc.

Jody and Tammy Maxx have been to three Mobile Beat conferences and are looking to expand their business through the knowledge gained. They've been in Lubbock, Texas for 15 years and were looking for "the latest stuff and ideas."

Mike Diaz hails from Ventura in Southern California. This is his fourth Mobile Beat Show and, this year, he came to learn new concepts and find out what the latest technology is. One of the things he noted was, "We're always entertaining others and it's rare that we get to play together." The fellowship with other DJs is also a drawing point for Diaz. Mike says his company is almost equally divided between weddings, mitzvahs and corporate events.

James and Cami Gammell escaped the craziness of the Olympics in their home city of Salt Lake City to join the insanity in Vegas under the Mobile Beat tent. On James' first trip to a Mobile Beat tradeshow he was working a full-time job but, in his words, "After I realized what potential there is in the DJ profession I went straight back home and quit my full-time job. It was an eye-opener. This is a real career—you can get in and make some real money and have fun while doing it." This time around, James was looking for tips on training. Cami helps a bit with advertising in James' business and also joined her husband of one year at the conference to learn more about the nature of the DJ business. James says, "If you're not DJing full time you need to come here and learn what's possible."

"I would have to say [Peter Merry's seminar on] Wedding Marketing was an eye-opener," said Richard Mayes of Mixxology Entertainment in Milpitas, California. Right now Mayes does a lot of club work and school dances and Peter Merry's seminar will be a big help to him in his expansion of his business. Mayes has a lot of experience in the profession with 15 years of spinning under his belt.

Jeff Verschage's company is rather large, with 18 full-time and 12 part-time systems. White Rose Productions in Winter Park, Florida, does almost exclusively weddings. This was Verschage's first show and he brought Shawn Bates with him to help absorb the information. "Literally every seminar is something I have an interest in!" Verschage originally hails from Mobile Beat Magazine's home town of Rochester, but moved south and found the business climate as warm as the sunshine.

We caught up with "D" Atabay of Yabata Entertainment in San Leandro, California during the Icebreakers session only to find out that icebreakers were his main reason for attending. "I've learned a lot from the exhibits and seminars." The entertainer has only been a DJ for two months, so this was his first training ground.

Terry Murphy of 2nd Unit Productions hails from St. Joseph, Missourri and has been to two Mobile Beat Shows. Murphy came specifically to learn more about weddings. "I love it—I really enjoyed the wedding seminars... It's definitely going to be beneficial."

With 20 years of DJ experience, Alex Sahagun of Top Notch Entertainment was enjoying his first time at a Mobile Beat DJ Show. Sahagun does weddings, Quinceañeras and high school parties and admitted that he had dropped a little bit of green on the tradeshow exhibit floor. He was invited by another attendee and acknowledged learning quite a bit despite his two decades of experience.

Trina Stroebel of Confetti Productions in Boise, Idaho noted that the Mobile Beat Show was so awesome last year she had to come back. She was brought into the DJ business by her husband, Sean, who has been doing sound for 15 years. She says, "I finally broke out on my own." Their business is the perfect marriage of professionals: her husband likes to do larger shows while she enjoys more intimate social functions, allowing them to handle both ends of the spectrum. Like many others, digital music playback was of big interest to Stroebel. "The seminars have been great—people need to be here."

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Oran Z is a very busy man. His business card lists over a dozen of his talents while also touting his "Oran Z's Pan African Black Facts & Wax Museum" where he says they host lectures, conferences and other events. Oran also takes his show on the road and says, "I could outfit three clubs with the lights I have." His show also includes video. This is Oran's first Mobile Beat DJ Show & Conference and he came to learn about new technologies and tips for his business. In addition to being a DJ, Oran also lays claim to being the fastest master hair weaver. (If only heredity had not been unkind to this writer in the follicle department.) ●

Free Sounds

In the wake of their recent DJ music service, PrimeCuts, TM Century has added another Mobile DJ-oriented service to their repertoire. Called PrimeCuts Plus, it's a free service by way of a new Web site that gives mobiles instant access to thousands of sound drops, bits, sound effects, shouts and elements, all from various TM Century Production, Imaging and Comedy services and libraries. The items are delivered in MP3 format and are provided exclusively to subscribers of PrimeCuts.

"Our purpose with PrimeCuts Plus is to give Mobile DJs and others the tools to make their music and entertainment unique; something they can use to stand out from their competition. And, the fact that it's free makes it even more attractive. It gives us, as a company, a unique advantage in that no other music service can offer anything even remotely close to this," said President/CEO David Graupner.

For information on PrimeCuts, PrimeCuts Plus visit www.TMCentury.com/mobilebeat/

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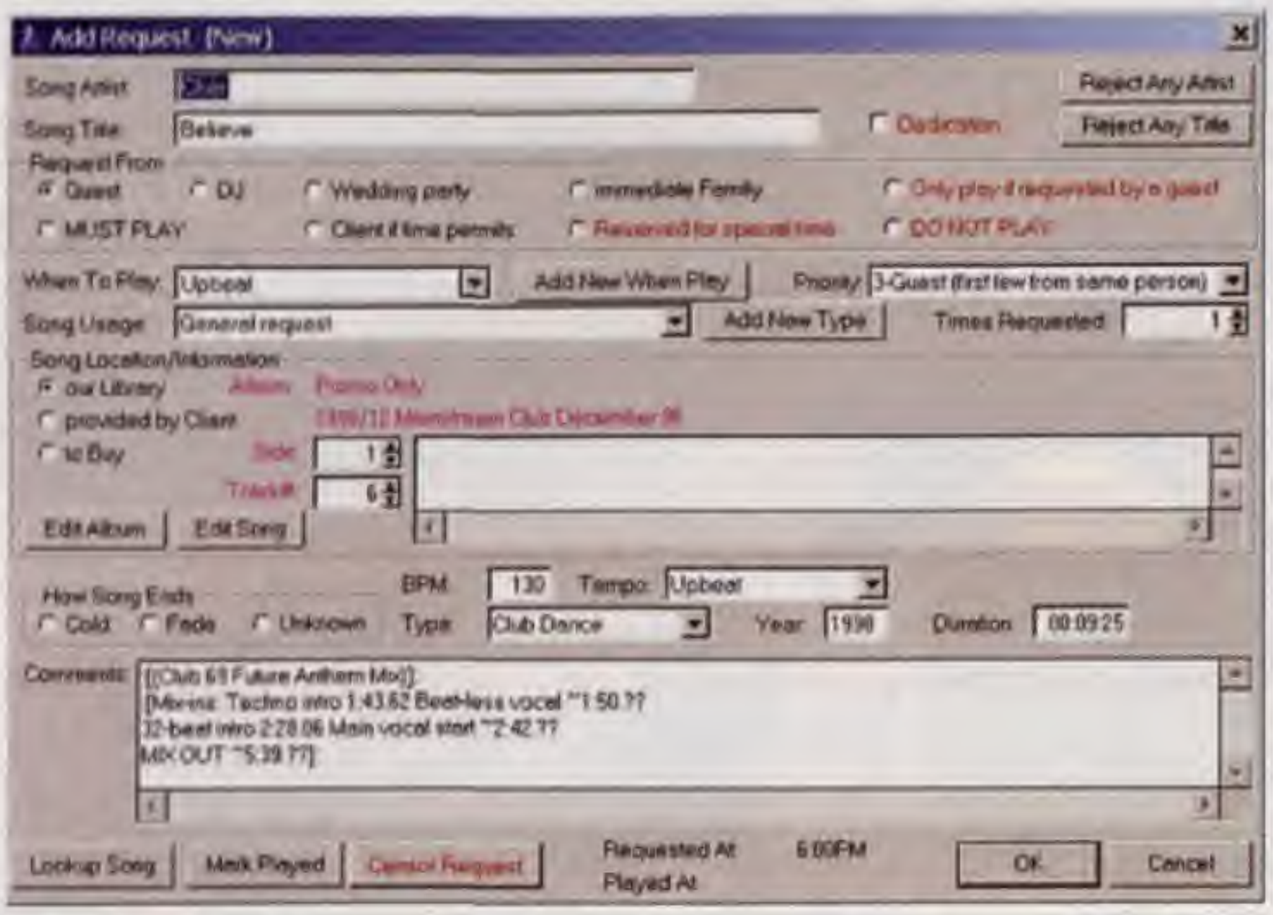

TAKING CONTROL

Here are some tools to make your life a little easier

Get a grip on your music

October 2001 marked the commercial release of DJ Manager™ Version 1.4, a music database and request management software program. The software made a splash at the Mobile Beat DJ Show, last February in Las Vegas. Since 1986, Steve Rothkin of Dancemasters Disc Jockey Entertainers, a professional programmer and DJ, has been developing this program and testing it in the crucible of weekly DJ activity.

DJ Manager replaces your old request pad by tightly integrating request management tools with a music database. It features Quick Pick lists to give you access to surefire hits. It keeps track of and prioritizes pending requests based on when and by whom they were made, how many people asked for a song, and song tempo. Clients' "must-play" and "do not play" lists can be taken care of properly and easily. Even inappropriate songs can be noted ahead of time and avoided even if the DJ isn't sure about the content on the spot at the gig. You can even produce a post-event report of requests taken and songs played in response to any inquiries or complaints.

A powerful music database lets you catalog all of your music, including song titles, artists, beats per minute, tempos, genres, durations, release years, and free-form comments. Add songs by importing new CD data from the CDDB online database. DJ Manager offers extensive searching, report generating capability. *DJ back office management features are currently under development and are planned for a future release.* For more info and a demo version to check out, go to www.djmgr.com.

The more your music library grows, the more you need to organize it. CD Trustee is a software program that catalogs your music collection just by inserting CDs in your computer. It accesses the CDDB Internet database, which contains over 880,000 listings and is updated constantly, to gather info on each disc (artist, album title, song titles, genre and more), all automatically. In only seconds you have all the available info on your CD, without tedious typing. Then you can print reports, sort and find music and even print jewel case inserts. Go to www.base40.com for more details and to download a free demo. Call 303-838-8549 for a demo on CD-ROM.

Get it all together

ProDJ.Com, DJ Intelligence and DJ Webmin have teamed up to offer a unique online service solution. From hosting your Web site and driving traffic to it, to adding interactive features to your site, and even booking the gigs and managing your business, the combination of tools is a powerful one.

ProDJ.Com supplies online marketing and hosting of Web sites for disc jockeys. DJ Intelligence helps turn your ordinary, printed music list into a complete, interactive online database system. Customers and prospects can search your most up-to-date music catalog and create a custom request list for their events. Also included is an online availability checker and event reservation/inquiry system.

DJ Webmin is the source for an easy and reliable disc jockey booking administration solution. The Web-based program features a user-friendly interface, administration menu, and employee administration tools that make it a powerful choice for any size of mobile disc jockey company.

All of these can be tied together to make the best online package for your needs, all for under $13 a month. For more details check out DJ Webmin at www.djwebmin.com, DJ Intelligence (formerly Music Intelligence) at http://prodj.djintelligence.com or www.mydjservice.com, and of course, www.prodj.com. By phone, you can contact Ryan Burger of ProDJ.Com at 800-257-7635 for more information.

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e-BEAT

Looking Good With

By Reid Goldsborough

Used wisely, computers can help you dress your business for success

Image isn't everything, but image counts. The substance of who you are and what you do matters most, but projecting the right image helps you get your foot in the door, establish credibility, and boost confidence.

PCs can help you bolster your image in numerous ways, but if you're not careful, you can get carried away with image-bolstering tools at the expense of your image.

Computer-aided beautification

The earliest appearance-enhancing computer application was desktop publishing, brought to us in the mid-1980s, primarily by Apple Computer with its Macintosh personal computer and Aldus Corp. with its PageMaker software. Both are still around. But Windows-based PCs are as capable as Macs for this purpose, if still more difficult to use. PageMaker has been purchased by Adobe Systems; it has been surpassed for professional use by QuarkXpress and for casual use by Microsoft Publisher.

What hasn't changed is the risk of looking amateurish when trying to look like a pro. You still see people overdoing it by using too many fonts on a page and inappropriate clip art. Pros don't design pages like ransom notes, with big fingers pointing to headlines, or with ribbons and bows surrounding every block of text.

Today's do-it-yourself desktop publishing software goes a long way in helping you create your own letterhead, business cards, and promotional materials, providing pre-designed documents or templates that you can customize. But you still need to know the fundamentals of design. One good place to bone up on this is About.com's desktop publishing page, at http://desktoppub.about.com/cs/graphicdesign.

Wrap it up in a sheet

Another way PCs can help you look good is through customized fax cover sheets. Microsoft's latest operating system, Windows XP, includes a slimmed-down though still capable version of the best fax software on the market, Symantec's WinFax Pro.

The Windows XP version comes with four pre-designed cover sheets, which you can customize with a logo and personal information. Symantec's full version comes with more than two hundred pre-designed cover sheets.

Again, you need to be careful. It's easy to get too cutesy with fax cover sheets. More than half of the pre-designed cover sheets that come with Symantec's version of WinFax Pro feature cartoons. Cartoon cover sheets may be fine for personal faxing but usually aren't for business faxing.

"What hasn't changed is the risk of looking amateurish when trying to look like a pro."

the Help of Your PC

Electronic allure

The biggest boon to computer-aided image enhancement lately has been the Web, where anybody can hang a shingle for others to see, whether for business, hobby, or family purposes. Creating your own Web site is easier than ever with programs such as Trellix Web and Microsoft FrontPage, while high-end programs such as Macromedia's Dreamweaver streamline the process of creating highly sophisticated sites.

Yet there are countless poorly designed sites out there. People often go wrong, again, by overdoing it. A colored or textured background may seem like a design enhancement, but if it interferes with readability, it's a detraction. Likewise, large graphics, dancing buttons, blinking text, and other bells and whistles can draw too much attention to themselves and lessen your site's overall effectiveness.

There are many places on the Web where you can get tips on Web design. One good one is Project Cool's Web Design Tips Quick-Start, at www.projectcool.com/developer/tips/design01_tips.

E-mail is another area where simpler is usually better. Most of today's e-mail programs let you send messages formatted using HTML (Hypertext Markup Language), which is a standard used in creating Web pages. But many people prefer receiving straight text, and there's typically little reason to use fancy, colored, or oversized fonts when sending e-mail. Most e-mail messages that are formatted using HTML are unsolicited advertising come-ons, or spam. E-mail HTML usually equals a message deleted as unread.

Nothing like the real thing

Despite the wonders of today's technology, if you really need a professional look, no computer program can match the capabilities of an actual, living, breathing, trained professional. Good designers and graphic artists have the education and experience, as well as the taste and judgment to help you put your best foot forward without putting it in your mouth.

Regardless of whether you farm it out or do it yourself, keep in mind that with all attempts to look good, balance is key. Appearance should be balanced with content, style with substance, the medium with the message. Ultimately, however, the image versus substance duality is no duality at all. Online or off, what you are becomes how you look. You can't fake it, long-term. As Ralph Waldo Emerson wrote, "What you are stands over you the while and thunders so loud that I cannot hear what you say."

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

Part 1

Taking Aim with Direct Mail

Twenty-one ways to do direct mail better

By Mark Johnson

We all receive direct mail every day. Whether it's credit card offers, subscriptions, national products or local services, it's a way of life.

All of these advertisers have decided that direct mail is a cost effective way to expand their businesses. Considering the recurring nature of most of these ads, the companies must believe the time and money spent on their direct mail promotions to be worth the business generated.

If you've embraced this controllable and effective marketing tool, then there are a few ways to ensure that you get a higher rate of return. While the national average is around 3%, any methods to improve this response will help your business grow.

If you're already using direct mail or are planning to, ask yourself these twenty questions and determine if you're taking the right approach.

1. ***Does your mailing item have visual appeal?*** If it's boring on the outside, then chances are good that it's boring on the inside. This is the entertainment business. Shout it out loud. You need to stand out from all the other mail the recipient receives.

2. ***Does it create the right impression?*** Professional printing is affordable. Everyone uses computers to lay out their material. You should also. Use high-quality paper and envelopes. You may even use pre-printed DJ sell sheets with colorful and professional designs and geographic exclusions.

3. ***Does it reach out to the reader's emotions?*** As the entertainment architect for a potentially upcoming occasion, you need to convey your ability to ensure the party's success. There are many lesser DJs in the marketplace whose poor performances will make your business shine by comparison. Your mail piece should make the recipient not want to take a chance on anyone but you.

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4. ***Do you use testimonials?*** Get permission from prior clients to use their positive feedback in your future mailings. Use complete names (but no phone numbers or addresses) and offer to provide further references upon their request. You may even build their implied permission into the small print of your contract.

5. ***Is your mailing different and memorable?*** One DJ I know prints his letter on the front and back pages of a CD booklet, affixes a CD doughnut label printed with his information and inserts everything into a jewel box. He offers a free CD to anyone who books his service. Or it could be as simple as using non-white envelopes or fluorescent colored paper.

6. ***How do you talk to your potential customer?*** Do you include the words "you" and "your" in your copy? A question like "Do you want your party to be the best?" directly causes your prospect to consider what it would take to reach that goal.

7. ***Are your sentences short and your messages brief?*** This is advertising, not a book report. Hit their hot buttons with highlighted features and benefits, while limiting your entire reading to one page. Multiple pages appear verbose and are rarely effective. Unless your paper is brochure style, avoid printing on both sides of the paper.

8. ***Does your message inspire action?*** Often a direct mail piece fails here. It may be good enough to convey your message and availability, but if it doesn't cause an action on the reader's part, it's a wasted effort. If you want them to call, then you must say so.

9. ***Does your mailing offer a bonus or promotion?*** Everyone loves a discount. It's almost expected with virtually any solicitation. Yours is no exception. Whether it's a discount, free cocktail hour, free giveaways or a free add-on (lighting, etc), the prospect wants some motivation. Money talks.

10. ***Have you created a sense of urgency?*** Virtually every coupon or promotion has an expiration date. Convince the prospect to book early to avoid any disappointments. "Act Now," "Operators Standing By," "Here's How To Order," "Limited Time Only," "Order Yours Today," —they're corny TV ad phrases, but they do work.

11. ***Do you offer a guarantee?*** Given today's skeptical customers, you may need to offer to guarantee their satisfaction. While ours is not a tangible product that can be returned, you can offer attractive deposit/balance alternatives with some back-end resolutions should they feel less than satisfied with your performance.

12. ***Are you repeating your mailings?*** Our business doesn't create occasions, it follows them. Your mailer in February may not match someone's needs in April and they may not have kept the earlier mailing anyway. The object is to catch your prospects when they are ready. Schedule your mailings to fill in slower times of the year.

13. ***Do you target your mailings?*** While sending out a high number would certainly ensure some success, it's also a waste of money. Coupon mailers are effective for high saturation in specific geographic areas. If you're pursuing schools, social organizations or other groups, you can manage your own mailings. You need to balance the printing and postage costs against your targeted audiences and their potential return rate.

14. ***Do you personalize your mailings?*** Coupon mailers use their own database of addresses. For targeted mailings you should maintain a list of actual contact names for groups in your area. These names can be acquired with follow up phone calls since you probably got these addresses from the phone book anyway.

15. ***Do you share, borrow or combine mailing lists?*** Related vendors include caterers, photographers, videographers and florists. Share the costs and work together to combine complementary services in one single mailing with multiple phone numbers. You may even take charge of this relationship and get the others to each pay a third and get your portion for free. Win-win.

16. ***Do you use your computer effectively?*** Use database/word-processing software (Excel, Word, Access, etc.) to keep track of name/address changes as well as those mailers that come back (grannies). This way you don't have to send another letter to a bad address. Print directly onto envelopes instead of using labels if you can.

17. ***Do you use first class postage?*** Don't waste your time trying to save money by using postage permits or pre-sorting for your targeted mailings. If you're using coupon mailers, their volume dictates postage discounts. Use postcards instead of envelopes to reduce postage/printing costs if necessary.

18. ***Is your phone number clearly shown many times?*** It's unlikely that the prospect will respond by return mail (prepaid or not) or e-mail. Your "product" requires additional conversations to fully convey its value and cannot be expressed properly by continued non-personal contact.

19. ***Have you used a proper conclusion?*** A P.S. at the end of your letter is often read first. It may be used to recap the entire letter and is the reader's way of cutting to the chase. You should restate any features, benefits and especially any urgent offers.

20. ***Do you follow up your targeted mailings with phone calls?*** The mailing "breaks the ice." Start conversations by asking prospects if they got your mailing. If they did, continue your sales pitch. If someone didn't, get his or her correct name and address, send out another mailer and follow up with another phone call. Don't call generic consumers—we all get enough telemarketing phone calls anyway.

21. While not a complete course on direct mail, these ideas should certainly inspire you to create more effective mailings. If you're really into it, you can contact the Direct Marketing Association at www.the-dma.org or 1120 Avenue of the Americas, New York, NY 10036-6700, Phone: 212-768-7277, Fax: 212-302-6714. They provide rules and policies on conforming to accepted mailing practices. •

Next time: the nuts and bolts of direct mail.

TRICKS OF THE TRADE

Ten Common DJ Sound System Mistakes, or Physics for the Disco-Impaired

By Mike Starnes

What not to do if you want your sound system to sound good and last long

1 ***Mismatched power*** - One of the most common mistakes made with mixer-amplifier-speaker combinations is the use of components that are not evenly matched. For example, say you have a pair of speakers rated at 300 watts continuous power and 600 watts peak. This gives you an operating range in which to place the amplifier that you'll use. Check to see whether the speakers are eight ohms or four ohms in impedance.

The next step is to check the power rating on the chosen amplifier at that specific impedance or "load." It is very easy to do speaker damage by using an amplifier with insufficient power. The lack of "headroom" or reserve power may cause the smaller amp to clip, sending a distorted signal to the speaker, resulting in blown woofers or tweeters.

2. *Improper speaker placement* - There are no absolutes in speaker placement because of the variations among rooms at different locations. The basics are only a starting point.

Imagine your system set up to play. The speakers are to the left and right of your centrally located console. Theoretically they are facing away from you toward the crowd. You want the best starting point for optimum performance, lateral projection, vertical projection, and feedback elimination. Thinking right angles (remembering again that there are no absolutes), draw an imaginary line from the center of the speaker at stage left to the speaker at stage right. Your DJ microphone should be at a ninety-degree angle to that line, facing directly toward you to achieve maximum announcement volume. The horns in each speaker

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may have lateral dispersion patterns as wide as 90 to 120 degrees and vertical dispersion from 40 to 90 degrees. Imagine yourself standing on top of the speaker with your thumb on a water hose (please don't try this at home). If the pattern of the water matches the projection pattern of the horn, then everywhere the water goes the consonants you speak also go. The higher frequencies that are more susceptible to feedback are present in the patterns of the horns. If the speakers are slightly farther back or angled inward, the pickup pattern of your microphone may overlap the projection pattern of the horn.

Another simple hint is to stand mount the speaker to counteract the fact that most of the audible speech goes into the navels of your audience rather than into their ears. Yes, if the speaker is elevated you may lose the "coupling effect" that adds bass from the floor. Of course subwoofers are a better alternative than the floorboards. There's also a small pointed area between the speakers, directly in front of you, called "The Dead Zone." There are limited highs there as well. Ya' win some, and ya' lose some!

3. ***Improper wiring*** - The gauge of the wire used to move the music from the amplifier to the speaker is also critical. Remembering that smaller numbers indicate larger gauge in wire, we recommend that for short runs of 50 feet or less you use at least 16-gauge speaker wire. 14-gauge is preferred, but you can get away with 16 in this application. Since the wire itself has "resistance," a good rule to follow is larger wire (with smaller numerical gauge) for longer distances. You may be using 16-gauge cable at the present time for speaker runs of one hundred feet, but you also may be sacrificing some of the performance. You may also be forcing your amplifier to work slightly harder to get the same level. The same rules apply to your electrical cables. Did you ever wonder why they get warm? They are screaming for more copper, and a thicker gauge. The expense is slightly more, but your gear will last longer.

4. *Insufficient coverage* - This occurs when you have 1,500 screaming teenagers in a gymnasium, two speakers on the floor, and a 300-watt amplifier. Parting the hair of the first eight rows of dancers with high volume music in order to make it audible for those in the rear of the room is no longer acceptable. Renting, purchasing, or borrowing two more speakers with stands may be the difference between one gig and a string of repeats. Advance the booking, research the numbers, add extra gear if needed, and save your speakers from damage. Most amplifiers on today's market will easily handle four 8-ohm speakers. Please note that their power also increases to all four cabinets!

5. *Imbalanced gain structures* - Please note that with the massive strides in technology in the last few years that the operation of most sound systems has become more "forgiving." If an older system were set with the gain on the power amplifier low and the master volume on the mixer at a high position the sound would be audibly distorted. The newer amps and speakers do not exhibit the same tendencies, but it is usually (the key word here is usually) better to run the levels on the power amplifiers higher. Those of you who still run your DJ mixers into a PA-style amplified mixer (and you know who you are)

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please remember that your systems are more prone to preamplifier distortion through pilot error, since you actually have two preamplifiers. Run the master on the amplified mixer high and control the gain with the DJ mixer. As a general rule, amplifiers by Crown, QSC, Peavey, American Audio, and most of the other current amplifiers generate the best performance when utilized at the higher settings, with the mixer used to "control" the level.

6. ***Improper amplifier ventilation*** - Almost all of the current amplifiers have two-speed fans that preserve the sonic integrity of their internal workings. The switching amplifiers that boast low weights do so without the use of larger heat-producing transformers so they are more susceptible to voltage variations than heat. These internal fans usually pull air from the rear and force it out the front (or vice-versa). The fans assist in the dissipation of the heat generated within through the use of external cool air. If the catering director skirts the console table, sealing all four sides of the amp rack underneath, then warm air is re-circulated. Simply raise the side facing you with pins or clips so that some cool air gets in.

Parting the hair of the first eight rows of dancers with high volume music in order to make it audible for those in the rear of the room is no longer acceptable

Will your amp shut off when it gets hot? Probably not, since the protective devices in most of the newer amps are electronic rather than thermal, but it will last longer and work better if it is kept cool. By the same token, vent panels and open spaces between amplifiers help.

7. ***Improper equalizer use*** - An increase of three decibels on your equalizer can translate to double the power to horns or tweeters in your speakers. Excessive exposure to high frequencies can also induce "listener's fatigue" and cause your dance floor to look like an Enron stockholders meeting. Less is more. Start with the "flat," or straight-line theory, and use the EQ sparingly. If you "have to" use the EQ a lot, it may mean that your speaker system doesn't sound like it should in the first place.

8. ***Poor microphone technique*** - This is usually exhibited when your mic falls into the hands of the best man at the wedding or the class representative at the reunion. Most microphones designed for speech exhibit what is called a "proximity effect." This means that in close proximity to the person speaking they have a full, bass-heavy sound. People speaking slightly off axis or farther back tend to get a sound that is thin and more midrange heavy. In a baritone voice sing an "ooooh" sound while turning the mic from side to side and moving it slightly away from your lips to see this effect. Two hints would be to get a washable windscreen for your "other guy microphone" and to instruct non-DJs to "eat the mic."

9. ***Ill-maintained gear*** - In other articles we have stressed the importance of preventive maintenance. Here we go again! On an off day remove grills on your speakers. Gently clean or repaint the face of the cabinet. This can be done with a careful vacuuming or with a paintbrush used for dusting. Remove the input panel to tighten all jacks and connectors. Touch up all solder connections. If there are rattles, diagnose and fix them. After cleaning and drying the small paintbrush, use it to dust off the face of the mixer. Be careful of switches and knobs. Check to make sure all grounding posts are intact. Using a two-prong cable may result in damage to you or your gear.

10. ***Pilot error*** - Think about what you are doing. Remember your turn-on sequences. Don't turn off the mixer/console with the amp on. (Pow!) If you see someone banging the palm of his hand on the ball of your microphone immediately drop the master volume. (Wait until after the event to Riverdance on his chest.) Such tapping can actually cause a blown woofer. Watch your bass settings, and check your overall volumes. Route your cables out of "harm's way." See your dentist twice a year and let us know if anything we publish changes your life...Happy Trails! •

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Ten Ways To Increase Your Bottom Line: Performance

The more your shows sparkle, the more your pockets may jingle

While all eight cylinders need to be running in sync for the car—or your mobile entertainment business—to function at top speed, ultimately, you and your company—and DJs as an industry—will be most critically judged on how you execute your performance at the event.

Did you fulfill, or hopefully, exceed the goals of the event? Did the guests enjoy a memorable experience? Do you possess a breadth of skills—hosting, dance, comic, programming knowledge and application—to meet any entertainment situation? Do you conduct yourself in a professional manner? Do you play and recognize special requests?

With the focus on ways to increase your bottom line, enhancing your performance skills may rank as an area where you can extract the most long-range bang for the investment buck. Foremost, we are entertainers, hired to execute a specific entertainment strategy at an event...so here are ten performance-based suggestions to help you increase your entertainment value to your clients—and, plausibly, boost your revenue and profit.

Let's get physical: learn basic audience participation dances.

While your programming skills may be second to none and your ability to read a floor keen, getting involved with your audience without intruding or stifling a party adds another dimension to your service offering. You don't need to be hokey or manipulative, but getting out on the floor and leading a dance or two or spiking a popular tune with discreet comments may stamp you as an entertainer rather than a DJ.

Be there: focus on the event.

Cell phone on? Pager active? Entourage present? Turn all of

them off and be at your party. Watch the room, see what develops on the floor, feel the energy at the event. All the activities around you become material for future use.

Recently, I was blessed with the opportunity to work with comedian Dan St. Paul at a national conference. Acting as host, when he returned to the stage, his opening remarks usually reflected a comic observation—or four!—about something that took place in the room a few moments ago or, in some cases, a few hours ago. He connected with the crowd, making it clear that he was at their event, actively present and truly an integral part of the proceedings. Do you?

"Ladies and gentlemen...": exceptional voice skills are a must.

A photographer friend has related to me that on more than one occasion she has been handed a microphone by an obviously inexperienced DJ and asked to execute an announcement. Wow!

In addition, I've heard complaints from numerous individuals about DJs who lacked clarity, content, or a clue in their vocal presentation.

The top flight DJ possesses exceptional voice aptitude. Even experienced DJs benefit from radio or voice acting classes to learn character development, inflection and relationship building. Consider it one of the best investments in your professional growth.

Musical muscle building: expand your song knowledge.

Being a DJ demands more than just a cool rig and the knowledge of today's Top 40. While you may learn quite a bit about your group before an event, frankly, you never know what musical direction the party may travel.

With a varied ambient and dance aptitude, you can comfortably service period theme parties, such as a 50s sock hop, a 70s disco night, a Big Band swing shindig or a 60s soul revue. And, you will be better able to comfortably support the varied requests at a wedding reception.

Coastal distinctions: boost your knowledge of partner dance and line dance music.

The difference between a West Coast Swing and East Coast Swing tune is vast. The difference between a country cha-cha and a Latin version is subtle but significant.

While you don't need to possess a Webster's dictionary's worth of dance knowledge, resources exist to assist you with specific songs for specific line and partner dances. Be cautious, though—regional variations exist for many, so you might benefit by consulting with local instructors or more dance-oriented local jocks to ensure that you meet the request appropriately.

Talking off the top of your head: invest in a headset microphone.

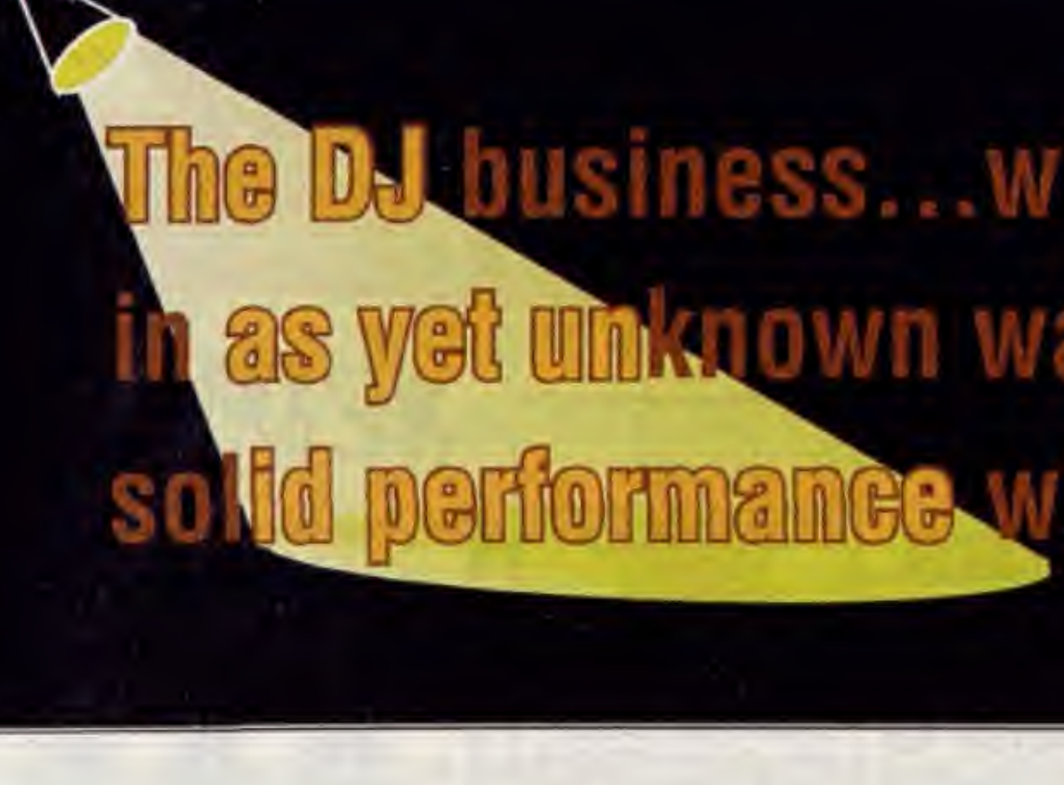
For reliability, nothing beats a cord microphone. But today's entertainer must be more than a console jock. So, invest in handheld and headset wireless microphones. Use the handheld to journey to the floor for announcements and employ the headset when you become interactive with your audience.

"To be or not to be...": enroll in acting classes.

If as Shakespeare so eloquently penned, "We are all actors on a stage," then the Mobile DJ is one of the leading players. And, with a DJ visible at virtually all times at an event, an understanding of blocking, character development, stage presence and role-playing is invaluable to communicating your professionalism and value to your client. Invest in an acting class to gain those basic skills.

Look sharp: clothes make the performer.

While a tuxedo is appropriate for wedding receptions, other performances such as theme



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events, anniversary parties, car sales, and sock hops may not command such elegant attire. Nevertheless, consider your wardrobe part of your entourage. An actor is outfitted in a specific way for each scene in a movie, play or television production.

While you do not need to engage in Cher-like wardrobe changes, dress professionally and appropriately at all times. For a country gig, clean, polished boots, jeans with no visible holes or blemishes and a pressed hat are cool. For a sock hop, penny loafers, an ironed bowling shirt and slick hair are groovy. For an anniversary party, a suit and tie might be appropriate.

If you do not choose—and sensibly so—to dress in elegant clothes while loading in and out, invest in a quality garment bag to transport your event attire. And, wear clean, unblemished clothes (a company polo shirt is a nice touch!) for equipment transfer.

Class is in session: learn from other entertainers.

Increasingly, DJs are being called upon to execute a variety of entertainment functions at an event. And, we are blessed because a classroom is present virtually 24 hours a day! Television performers, movie actors and more directly, comics, theatrical actors, street artists and musicians offer DJs an opportunity to see what works and what doesn't when engaging an audience.

Become a student of entertainment, not merely from an enjoyment perspective, but study the techniques employed to effectively capture and connect with a crowd. Add what works to your tool bag and you will gain confidence that whatever situations may arise at an event, you can effectively execute a strategy for success.

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While trends and fads, i.e., game shows, karaoke, dance instruction, may vacillate in popularity, the fundamentals of the business remain solid after more than 30 years. Sure, the DJ business has evolved significantly since the days of 8-track tape, and will continue to evolve in as yet unknown ways, but the basics of solid performance will remain at the heart of our efforts.

Hopefully, many of the performance suggestions offered will allow you to continue to enhance your development as a performer in this exciting industry—and enhance your bottom line. ●

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By Jay Maxwell

Like most DJs, I am always looking for new ways to make a living as a Mobile Disc Jockey. Although I like the mainstays of wedding receptions, school parties, birthday parties, and corporate functions, I am always thrilled at the prospect of a different type of event. After twenty years in the business, I am still constantly amazed at the many opportunities that arise where Mobile DJs are needed. Recently, I discovered beauty pageants.

If I had to brainstorm to come up with different events that I had not previously thought about, beauty pageants would not have been on my list. As with many of the great things in life, this opportunity came quite by chance. A national beauty pageant (based in Maryland) was coming to town but their normal touring DJ was not available. So, they contacted me to see if I would be interested. I was thrilled to accept their offer for three reasons. The venue where the pageant would be held was only two miles from my house; it would be a new experience for me; and it would make a great PSWCDT article for Mobile Beat. I am a very happily married man, but I was definitely looking forward to playing music on a Sunday afternoon surrounded by beautiful women.

I always plan ahead. For wedding receptions I always try to hold a consultation with the bride and groom. Before a high school reunion, I meet with the coordinator. The consultation with the pageant's coordinator was actually too easy. She simply wanted me to bring two microphones, a tape deck, and a CD player. When I asked her about the music, she only stated that I should bring some "lively" music and she would tell me more the day of the show.

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On the day of the show I arrived two hours early, according to my agreement. The pageant had actually already started with the interviewing of the contestants by a panel of judges. Although this phase of the program did not involve me, it was held in the same room where I was scheduled to set up. At least I had a chance to scope out the small stage and decide on speaker placement. The interviewing lasted longer than planned, so I had to complete my setup and testing in less than twenty minutes. This gave me very little time to find out what "lively" music I was to play. With only five minutes until show time, the coordinator finally had a chance to tell me that she only needed some "lively" instrumental jazz in the background as each contestant came on stage. During the short introduction, I was to lower the music until barely audible, then raise the volume while the contestant walked across the stage. Rinse and repeat. When it was time for the casual wear, I was instructed to play some swing music. For the talent portion, I simply played the cassette tapes that the contestants provided while they sang. When the event was over, it proved to be one of the easiest gigs I had ever played.

One of the reasons this was such an easy event was that I had recently compiled a list of "lively" jazz tunes for my DJs to play during the early moments of a wedding reception. For too many years my DJs said that the only "jazz" they felt comfortable playing prior to the dance portion of a wedding reception was Kenny G and Yanni. Although both of these popular artists have sold millions of albums, their music is not exactly lively. The tone of any event is created by all the music that is played, including the background music. If you want the guests to know that it's going to be a lively and entertaining event, start with music that is smooth, yet upbeat.

This issue's list is not necessarily a definitive list of the top 40 "lively" jazz tunes ever recorded. It does represent a broad base on which to start a jazz collection if your current collection consists only of "meditational" jazz. Most of the listed artists have a greatest hits collection, or the songs can be found on jazz compilations. I guarantee that if you add a few of these songs or artists to your collection and begin playing them during the "social hour" at wedding receptions, you will be well ahead of most of your competition, as they stick to the over-used mellow melodies of "The G-Man" and his counterparts.

And of course you never know when you may get the opportunity to play for a beauty pageant. With the jazz collection at your fingertips, you can enjoy the show while you are helping to create its lively tone. I can't think of a more beautiful way to make a living as a Mobile DJ. •

40 Jazz Favorites

Forty Lively Jazz Favorites

	Song Title	Artist
1.	Breezin'	GEORGE BENSON
2.	Linus & Lucy	DAVID BENOIT
3.	Feels So Good	CHUCK MANGIONE
4.	Chicago Song	DAVID SANBORN
5.	Max-O-Man	FOURPLAY
6.	St. Elsewhere	DAVE GRUSIN
7.	Love Is Here To Stay	HARRY CONNICK JR.
8.	Lily Was Here	DAVID STEWART
9.	Early A.M. Attitude	LEE RITENOUR
10.	Tourist In Paradise	RIPPINGTONS
11.	Drive Time	DAVID BENOIT
12.	101 Eastbound	FOURPLAY
13.	The Dream	DAVID SANBORN
14.	Night Train	OSCAR PETERSON
15.	Magic In Your Eyes	EARL KLUGH
16.	Discovery	JOHN TESH
17.	Cast Your Fate To The Wind	DAVID BENOIT
18.	'Round Midnight	MILES DAVIS
19.	You Make Me Smile	DAVE KOZ
20.	Mr. Magic	GROVER WASHINGTON JR.
21.	Northstar	RIPPINGTONS
22.	Mimosa	GEORGE BENSON / EARL KLUGH
23.	Sunny Side of the Street	HARRY CONNICK JR.
24.	Tropical Legs	EARL KLUGH
25.	You're My Everything	WYNTON MARSALIS
26.	Shaker Song	SPYRO GYRA
27.	Take Five	DAVE BRUBECK
28.	Kickin' Back	BOB JAMES
29.	Let's Stay Together	RIPPINGTONS
30.	Maputo	BOB JAMES / DAVID SANBORN
31.	Midnight In San Juan	EARL KLUGH
32.	Smiles and Smiles To Go	LARRY CARLTON
33.	Baroque and Blue	CLAUDE BOLLING
34.	You Can Count On Me	SPYRO GYRA
35.	Soltar	GREENIDGE & UTLEY
36.	London Skyline	ACOUSTIC ALCHEMY
37.	Steepian Faith	KENNY KIRKLAND
38.	Dreamwalk	PETER WHITE
39.	Anything You Want	DAVID SANBORN
40.	Don't Look Back	DAVE KOZ

Favorites

DMA top 50

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DANCE CHART

1	34	KYLIE MINOGUE	Can't Get You Out Of My Head	Capitol
2	NE	CHER	Song For The Lonely	Warner Bros.
3	NE	FUNKY GREEN DOGS	You Got Me (Burnin' Up)	MCA
4	NE	JANET	Son Of A Gun	Virgin
5	37	PINK	Get The Party Started	Arista
6	NE	CHEMICAL BROTHERS	Star Guitar	Astralwerks
7	NE	SHAKIRA	Whenever, Wherever	Epic
8	16	ENRIQUE IGLESIAS	Hero	Interscope
9	13	CRYSTAL WATERS	Come On Down	Strictly Rhythm
10	NE	JENNIFER LOPEZ	Ain't It Funny	Sony
11	NE	MADONNA	GHV2 Medley	Maverick
12	9	KOSHEEN	Hide U	Kinetic
13	35	BRITNEY SPEARS	I'm A Slave 4 U	Jive
14	41	KIM ENGLISH	Everyday	Nervous
15	40	GEORGIE PORGIE	Love's Gonna Save The Day	Music Plant
16	NE	MARY J. BLIGE	No More Drama	MCA
17	12	AMBER	Yes	Tommy Boy
18	4	THE COLLABORATION	Break 4 Love	*69
19	NE	IIO	Rapture	Ministry of Sound
20	17	MICHAEL JACKSON	You Rock My World	Epic
21	7	BASEMENT JAXX	Where's Your Head At?	Astralwerks
22	NE	MACY GRAY	Sexual Revolution	Sony
23	NE	GROOVE ARMADA	My Friend	Jive Electro
24	49	LUTHER VANDROSS	Can Heaven Wait	J
25	NE	DEPECHE MODE	Freelove	Reprise
26	NE	NO DOUBT	Hey Baby	Interscope
27	21	DESTINY'S CHILD	Emotions	Columbia
28	48	MASTER'S AT WORK	Work	Tommy Boy
29	NE	DEBORAH COX	Absolutely Not	J
30	NE	MICHAEL JACKSON	Butterflies	Epic
31	2	DAFT PUNK	Harder Better Faster Stronger	Virgin
32	NE	IAN VAN DAHL	Will I	Robbins
33	NE	DJ ENCORE	I See Right Through To You	MCA
34	NE	DARUDE	Feel The Beat	Groovilicious
35	NE	PERPETOUS DREAMER	The Sound of Goodbye	Nervous
36	NE	NEW ORDER	Someone Like You	Reprise
37	NE	ALL STARS	What's Going On	Sony
38	50	CRAIG DAVID	7 Days	Atlantic
39	NE	DIDO	Take My Hand	Arista
40	NE	WENDY PHILLPS	Stay	Robbins
41	NE	MIA	Dream Girl	Miami Dream World
42	NE	THE RAVEN MAIZE	Real Life	Nettwerk
43	NE	JAMIROQUAI	You Give Me Something	Epic
44	11	DEPECHE MODE	I Feel Love	Reprise
45	NE	LISA STANSFIELD	831	Arista
46	NE	KELIS	Young, Fresh & New	Virgin
47	NE	SOLAR CITY f/PEPPER MASHAY	You and Me (Feels So Good)	Jungle Red
48	NE	ALCARZAR	Crying At The Discotech	RCA
49	NE	REGENCY BUCK	Free To Change Your Mind	Dreamworks
50	NE	DELERIUM f/RANI	Underwater	Nettwerk

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MUSIC NEWS

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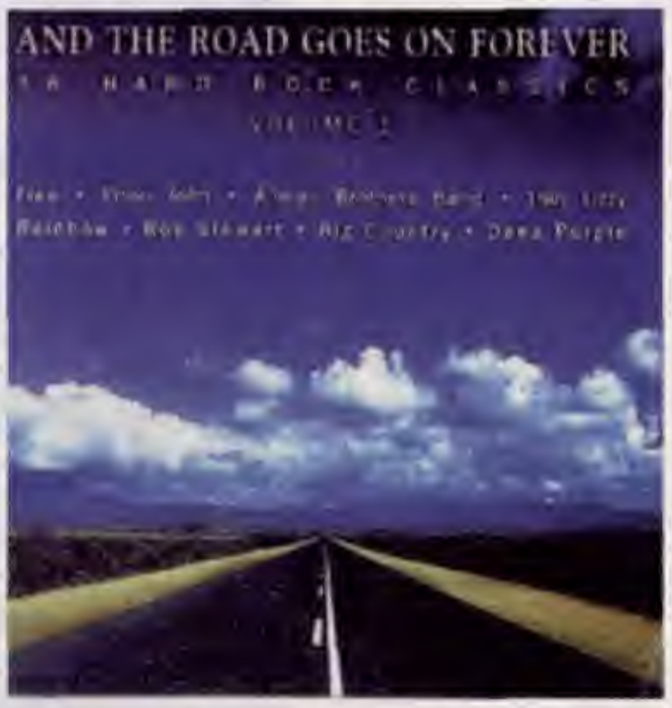
Driving Beats

By Fred Sebastian

Before Prozac and all the approved mind-altering drugs on the market today (as well as the unapproved ones), there were always simple and natural ways of coping and mending moods. Often the little things, the small blessings, like the health benefits of music, are what helps us through. One of America's favorite pastimes, driving, is another such blessing and a great means of mental equalizing. When you combine cruisin' a nice open road with great music the experience can be outright exciting. (Just leave the roadrage at the curb!) It's a way to air out, take control, be inspired, and go with the wind.

Record labels have made many efforts to capture the fun of driving on compilations, which usually include upbeat Top 40 radio hits and pop/rock from the 60s through the 90s. What follows are a handful of great cruisin' compilations sure to stir memories and adrenalin with lots of popular favorites.



There probably isn't a highway in America that hasn't played host to most of the classic hits on this 2-CD compilation, ***AND THE ROAD GOES ON FOREVER.*** It features superstars and hits from the 60s, 70s, and 80s. Like its title, the appeal of many of these hits will go on forever.

You Wear It Well.....ROD STEWART
Benny And The Jets ..... ELTON JOHN
You Ain't Seen Nothin' Yet .....
.....BACHMAN TURNER OVERDRIVE
Come Together In The Morning..... FREE
Whiskey In The Jar .....THIN LIZZY
Down Down ..... STATUS QUO
Love Like A Man ..... TEN YEARS AFTER
Joy Bringer ... MANFRED MANN'S EARTH BAND
Bad Case Of Lovin' You.....ROBERT PALMER
Just A Day Away (Forever Tomorrow) .....
.....BARCLAY JAMES HARVEST
I'm Just A Singer (In A Rock 'N' Roll Band) .....
.....MOODY BLUES
Second Chance.....38 SPECIAL
Wind Of Change..... THE SCORPIONS
Nobody's Fool..... CINDERELLA
Rock 'N' Roll Children.....DIO
Tell Mama ..... SAVOY BROWN
Closer To The Heart .....RUSH
St. Elmo's Fire .....JOHN PARR
Ramblin' Man...THE ALLMAN BROTHERS BAND
Fooled Around And Fell In Love ... ELVIN BISHOP
Show Me The Way (Live) .....PETER FRAMPTON
Baltimore .....NILS LOFGREN
The Best Of Times..... STYX
Maniac.....MICHAEL SEMBELLO
Freebird ..... LYNYRD SKYNYRD
Centerfold ..... J GEILS BAND
Betty Davis Eyes .....KIM CARNES
Night Games .....GRAHAM BONNETT
Perfect Strangers (Live)..... DEEP PURPLE
Since You've Been Gone.....RAINBOW
5705 ..... CITY BOY
Wonderland .....BIG COUNTRY
Valerie.....STEVE WINWOOD
External Exile.....FISH
She's A Little Angel .....LITTLE ANGELS
Obsession .....ANIMOTION

If you want to remember or imagine what it was like to drive around back in a time when most freeways were free, when around any corner you could find a groovy hitchhiker, and when you could crank the volume up just enough to drown out the "putt-putt" of your VW van, then this one's for you. ***FREEWAY*** contains twenty classic rock favorites to take you on a road trip to the 60s and 70s.

Born To Be Wild .....STEPPENWOLF
Free Bird..... LYNYRD SKYNYRD

Crossroads ..... CREAM
On The Road Again .....CANNED HEAT
Ramblin' Man...THE ALLMAN BROTHERS BAND
All Right Now ..... FREE
Rocky Mountain Way ..... JOE WALSH
Run Run Run.....JO JO GUNNE
Roll On Down The Highway .....
.....BACHMAN TURNER OVERDRIVE
Long Train Running ...THE DOOBIE BROTHERS
Copperhead Road ..... STEVE EARLE
Davy's On The Road Again .....
..... MANFRED MANN'S EARTH BAND
Gold.....JOHN STEWART w/ STEVIE NICKS
Ride Like The Wind ..... CHRISTOPHER CROSS
Ventura Highway .....AMERICA
Midnight Rider ..... GREGG ALLMAN
Route 66.....DR. FEELGOOD
Motor Bikin' .....CHRIS SPEDDING
Bad Motor Scooter ..... MONTROSE
Roadhouse Blues ..... STATUS QUO

No doubt the ingredients for an outstanding driving compilation include a dose of pedal to the metal adrenaline, some upbeat, feel-good cruisin' tunes, and some reflective love songs. ***DRIVE ON*** contains just the right mix of awesome hits. For driving the highways or driving your party into overdrive, these two CDs are loaded.

Are You Gonna Go My Way ..... LENNY KRAVITZ
Riverboat Song..... OCEAN COLOUR SCENE
Losing My Religion .....REM
Everything Must Go .....
.....MANIC STREET PREACHERS
Sandstorm ..... CAST
Passenger .....IGGY POP
Road To Nowhere.....TALKING HEADS
Alright .....SUPERGRASS
Mmm Mmm Mmm Mmm .....
..... CRASH TEST DUMMIES
A Girl Like You ..... EDWYN COLLINS
How Soon Is Now..... THE SMITHS
Made Of Stone .....STONE ROSES
Star ..... PRIMAL SCREAM
Inside .....STILSKIN
20th Century Boy ..... T-REX
Don't You Forget About Me..... SIMPLE MINDS
Thorn In My Side ..... EURYTHMICS
Don't Get Me Wrong..... THE PRETENDERS
Walk On The Wild Side ..... LOU REED
Sweet Child O'Mine .....GUNS N'ROSES
Legs..... ZZ TOP
2 Princes.....THE SPIN DOCTORS
Bad Love ..... ERIC CLAPTON
Long Train Runnin' .....THE DOOBIE BROTHERS
Schools Out.....ALICE COOPER
Everything About You .....UGLY KID JOE

Word Up ..... GUN
We Care A Lot .....FAITH NO MORE
She Sells Sanctuary .....THE CULT
Paradise ..... DAVID LEE ROTH
Don't Fear The Reaper.....BLUE OYSTER CULT
Modern Girl.....MEATLOAF
Hazard..... RICHARD MARX
These Dreams.....HEART
Is This Love ..... WHITESNAKE
Free Bird..... LYNYRD SKYNYRD

The sound of the nineties is captured on the 2-CD compilation, ***NO.1 DRIVE ALBUM***. The transformation of 90s pop/rock has most often been labeled as alternative or indie rock. Taken from a time when boundaries dissolved, this compilation features the favorites of this genre that cruised the airwaves.

Hey Jealousy ..... GIN BLOSSOMS
Halo ..... TEXAS
Every Day Is A Winding Road..... SHERYL CROW
You Can Go Your Own Way ..... CHRIS REA
Elegantly Wasted.....INXS
What's The Frequency Kenneth? ..... R.E.M.
2-4-6-8 Motorway .....TOM ROBINSON
20TH Century Boy .....T. REX
Love Is The Drug ..... ROXY MUSIC
Cuddly Toy .....ROACHFORD
Real Gone Kid ..... DEACON BLUE
The Changingman..... PAUL WELLER
Ready To Go..... REPUBLICA
A Girl Like You ..... EDWYN COLLINS
Where I Find My Heaven.....GIGOLO AUNTS
Finetime..... CAST
Alright .....SUPERGRASS
Staying Out For The Summer.....DODGY
Easy.....TERRORVISION
How Soon Is Now? ..... THE SMITHS
It's Only Natural ..... CROWDED HOUSE
What If? ..... LIGHTNING SEEDS
Not Where It's At..... DEL AMITRI
74 - 75 ..... THE CONNELLS
Over My Shoulder..... MIKE & THE MECHANICS
Good Morning Britain.....AZTEC CAMERA
Cars & Girls .....PREFAB SPROUT
The Passenger .....IGGY POP
Road To Nowhere.....TALKING HEADS
Higher Love .....STEVE WINWOOD
My Best Friend's Girl .....THE CARS
Mr Jones..... COUNTING CROWS
Run Around .....BLUES TRAVELLER
Gold.....JOHN STEWART
How Bizarre.....O.M.C.
Motortown.....KANE GANG
Ocean Drive..... LIGHTHOUSE FAMILY
Search For The Hero .....M PEOPLE

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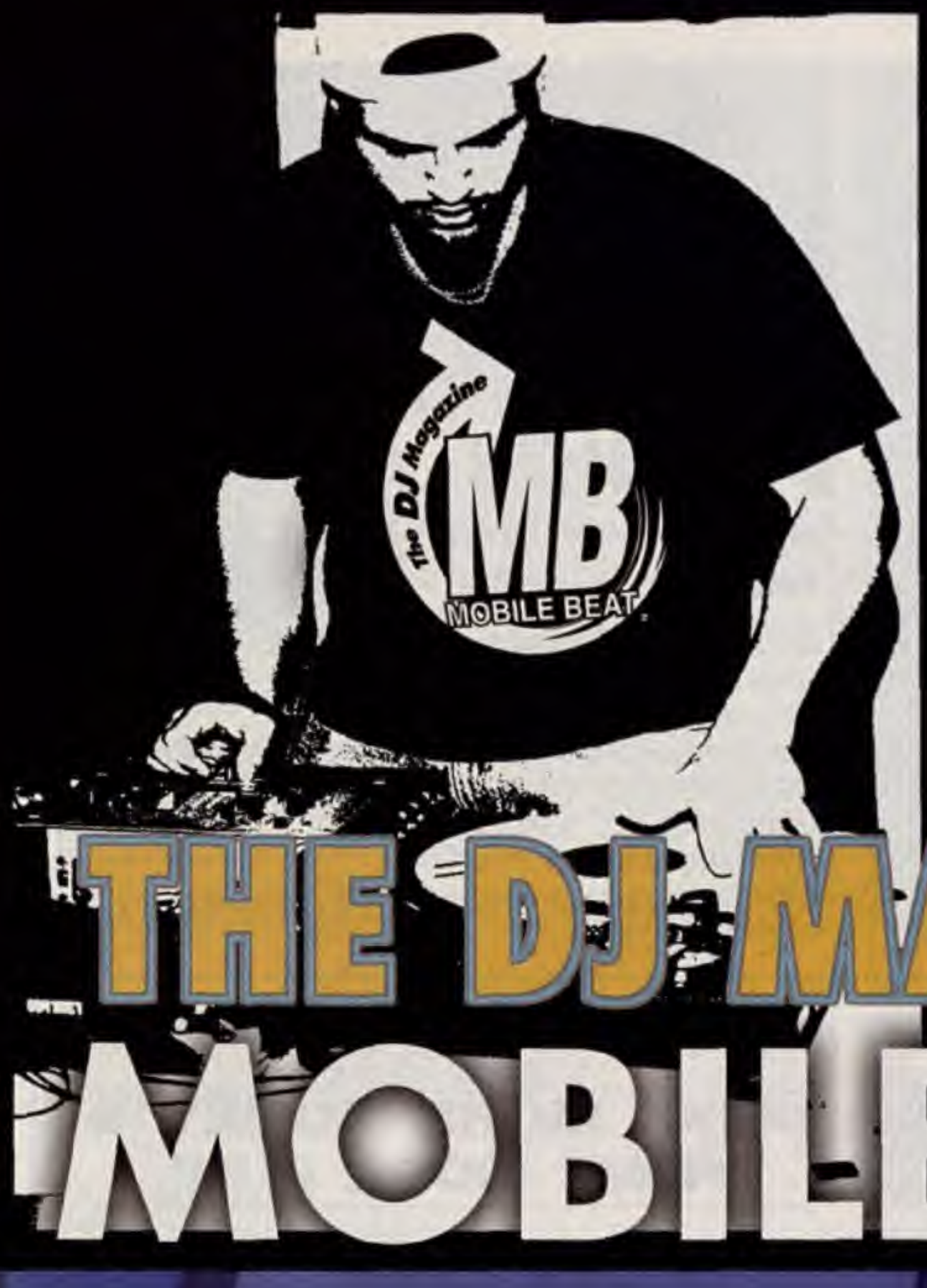

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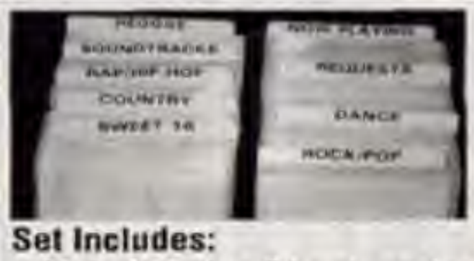

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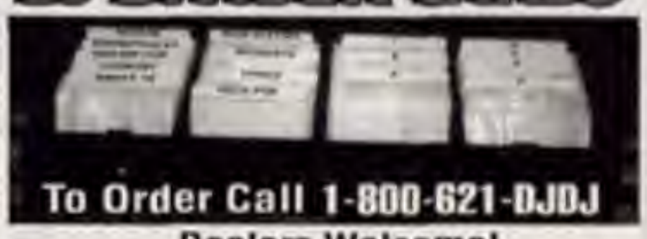

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One of the earliest memories that I have of DJing is of a gig that took place in a location where I never thought music would be important: The North Carolina School for the Deaf in the town of Wilson, North Carolina. I couldn't have been more wrong. The party took place several years ago, but I remember it like it was yesterday.

When the administrators at this special school for deaf children called me to DJ at a party for the students, I thought that someone was playing a particularly strange prank on me. Yet, after some explanation, they convinced me to perform for the party.

I got to the school early and began setting up my gear the way I always had, but the teachers came in shortly after that and told me to lay my speakers face down on the floor. At this point, I was thinking "What the heck?" but I figured they had already paid me, so they could pretty much do whatever they wanted.

Eventually, the kids began to show up and I started spinning my regular set of music. I could tell after about thirty minutes that nothing I was playing was working. Well, this might seem like an obvious problem, but just read on. One teacher finally came up to me and suggested turning the bass on my mixer all the way up and playing music with lots of low tones. I did as she requested, and immediately the students all started going crazy. It wasn't that they could hear the music, but they could literally "feel" it. Soon they were all standing around the subwoofers dancing, laughing, and having a ball.

Eventually the party ended and a few of the students helped me pack up my equipment. I had a special surprise for these kids. I packed about six of them in my car, which had a huge sound system. After everybody piled in and shut the doors, I cranked the system wide open. The look on their faces was priceless—I'll never forget it. Even after fifteen years as a Mobile DJ, this gig remains one of my most memorable and rewarding events

Joe Bunn
Raleigh, North Carolina
www.djjoebunn.com

Did you just wake up from your worst DJ nightmare? Or maybe you have an old story about an especially unusual or exciting event that you'd like to share. Here's your chance to tell your tale. Just send your story to Extraordinary Events, c/o Mobile Beat, PO Box 309, East Rochester, NY 14445, or e-mail it to dwalsh@mobilebeat.com.

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